You can teach a man to fish..... but teach him to scan instead.

SURPRISE ISSUE! 32 EXTRA PAGES! BETTER THAN EVER

FAMOUS MONSTERS OF FILMLAND

FEBRUARY 1963

50c

NEW-PHOTO FILMBOOK BRIDE OF FRANKENSTEIN

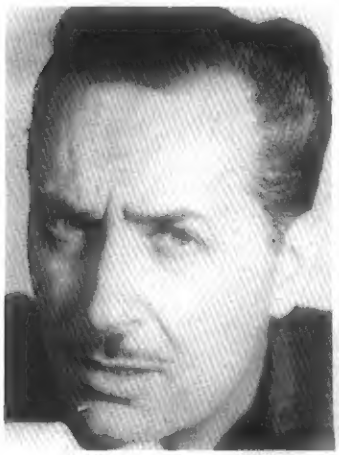
ROUTE 66 HORROR SHOW

A SURPRISE HOLIDAY MESSAGE TO OUR READERS

WITH THE SMELL OF HOLLY IN THE AIR FOR CHRISTMAS, WE'VE DECIDED TO SURPRISE ALL MONSTER LOVERS & FILM THRILL SEEKERS WITH THIS SPECIAL ISSUE HOLIDAY TREAT. □ HENCE—THIS TOTALLY UNEXPECTED, UNANNOUNCED, UNHERALDED 100-PAGE ISSUE OF FAMOUS MONSTERS OF FILMLAND—FEATURING A NEW FILMBOOK SECTION ON THE LIFE & DEATH STORY OF THE MOST FAMOUS BRIDE WHO EVER ALMOST LIVED . . . THE BRIDE OF FRANKENSTEIN! □ THIS IS BUT THE FIRST IN A SERIES OF FILMBOOKS —DEVOTED TO COVERAGE IN DEPTH OF A CLASSIC HORROR FILM. WHAT WILL BE FEATURED NEXT? THAT'S UP TO YOU, THE CHOICE IS YOURS. LET US KNOW WHAT IT'S TO BE, WHAT FAMOUS HORROR FILM OF THE PAST, WHAT GREAT MONSTER MELODRAMA, WHAT CLASSIC CREATURE THRILLER DO YOU WANT COVERED WITH PHOTOS, FACTS & FICTION LIKE THE BRIDE? □ SHALL IT BE ANOTHER IN THE FRANKENSTEIN SERIES? OR DRACULA? □ THE HULL STORY OF THE WEREWOLF OF LONDON? □ THE MUMMY REVISITED? □ KING KONG AND SON OF KONG? □ KARLOFF & LUGOSI IN THE INVISIBLE RAY? □ YOU'LL GET 'EM ALL, EVENTUALLY—THE ORDER OF ISSUANCE IS UP TO YOU. MONSTERS—IN THE WORDS OF JIMMY DURANTE, "WE GOT A MILLION OF 'EM." AND IN MY OWN WORDS: "MERRY CHRISTMAS! PROSPEROUS NEW YEAR! AND JUST MAKE SURE YOUR GIRLFRIEND DOESN'T LOOK LIKE THE BRIDE OF FRANKENSTEIN!"

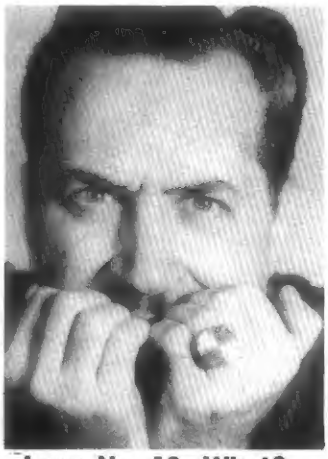
—JAMES WARREN,
publisher

YOU DASHED FOR IT!



5 Years Ago: Will the First Issue Sell?

4 Years Ago: What Lies Ahead for *FM*?



Issue No. 13: What?—One Hundred Pages—?!

Sept. '62: Results on 2d Big 100 Pager!

as the oldest... boldest...

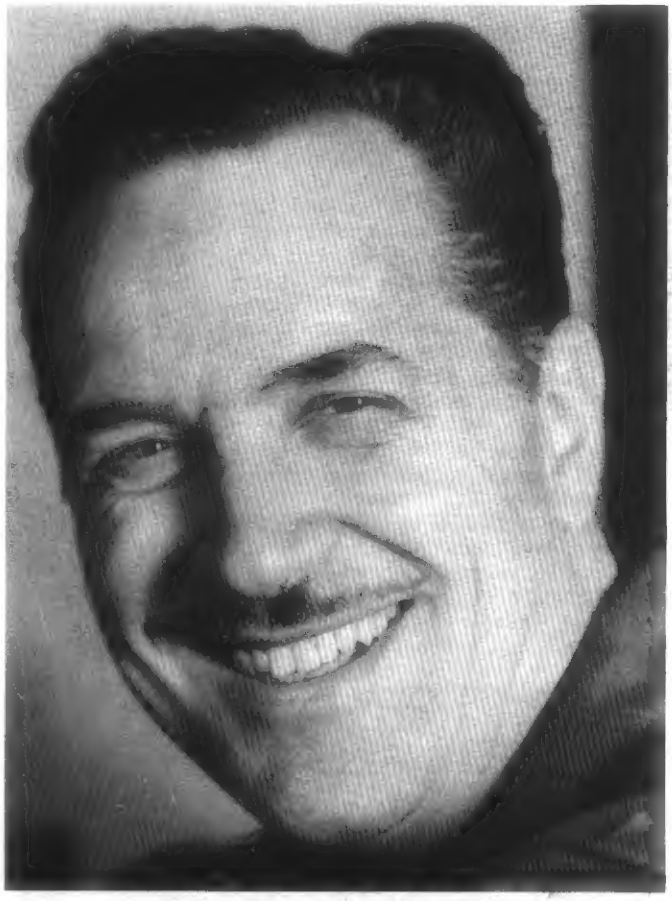
Original & best (no idle boast) monster magazine on the market—

We take Pride & Pleasure in directing your attention to the fact that we are also now the LARGEST in point of pages!

FM does not feature 100 pages merely for this Anniversary Issue—no, from now on you will find EVERY issue cram-jammed with a full fat fantastic 100 PAGES of fabulous filmaterial from the famous life-time files of Mr. Science Fiction, the only man in this world (or any other) who has been collecting monster material since he was 9 years old—and just recently celebrated his 46th birthday!

Plan now to celebrate with FM on our 46th birthday (in 1967, unless we go monthly sometime in the meantime). You'll never regret it!

—Forry Ackerman,
Editor



EDITOR ON *FM*'s 21st BIRTHDAY

PRIZES this issue to DEAN ROGERS of Richmond, Mo.; FRED CHODKOWSKI of Torrance, Calif.; MARVIN JONES of Beach Grove, Ind.; and a Special Prize of Some Sort to BOB LONG of Omaha, Neb., who has come along after 5 years with the funniest letter we have **ever** received—! It follows directly & we are sure 99.99-¾ths of our readers will agree with us!

SEES RED

Who are you trying to kid? You always talk about serious horror movies. I'm afraid there just isn't such an animal. If you tell your readers that Lon Chaney movies are some sort of art, and that it takes great talent to stagger around with a hideous face and twisted figure, then I really believe your magazine could be Communist inspired.

BOB LONG
OMAHA 6, NEB.

● **Communist inspired!!! Do you hear that, Comrades Poeski, Blochovitch, Amerikanski-International Studios, Boris Karloff (now there's a suspicious Russian-sounding name!—except the venerable old actor to whom it belongs took it as a stage monicker long after he was born William Pratt in England), Peter Lorrevitch, Hammer (and Sickle) Films, and many others too humorous to mention! "Knock! knock!" "Who's there?" "Soviet." "Soviet who?" "When our friend the Frankengrad monster & we received this letter we were hungry for laffs—Soviet it!" Seriously—well, what can you say seriously to such a fantastic suggestion as this? Robert Bloch denies he carries any card other than the Red Ripper (Red Ripper? Yeah: Jack of Hearts!) while FJA freely confesses that he's a card-carrying member: "I always have a joker up my sleeve!"**

BEFORE
Russ Magowan

AFTER
Wolfman "McGovern"

Newspapers all over the country recently ran a story on me. A typical one from the Hollywood **Herald-Examiner** read in part as follows: "WEREWOLF PANICS H'WOOD. (Foto)—Behind the Disguise is Ross McGovern, 18, Who Scared Scores of Pedestrians Before Being Taken into Custody by Police Officers. An 18-year-old youth from Newhall, Calif., and his sister went to Hollywood to try out their homemade 'werewolf' disguise and created a panic before nabbed in a theater lobby. Ross and his sister Sharon, 20, were released after a stern warning to either stay out of Hollywood or come back as humans. They told officers they made the 'wolf-man' mask and claw-like hands to take pictures for a magazine." Now here's the real scoop. To start with I was in the process of changing from my real form & name—Russ Magowan—into werewolf form known as Ross McGovern, for the purpose of taking a foto in hopes it could be put in your magazine. Then my friend Bruce Hunt popped in and said, "I'll bet you a buck you wouldn't walk down Hollywood Blvd. like that." I took him up & the fuzz put me down. Anyway, I spent the dollar on copies of **FAMOUS MONSTERS** and want to thank you for the great job you have done in putting it out all these years. Ross also wants to thank you for he knows as well as I that there never would have been a Ross McGovern if it hadn't been for your magazine.

RUSS (WEREWOLF) MAGOWAN
NEWHALL, CALIF.

ERIK IN INK

● **This likeness of Lon Chaney Sr. as THE PHANTOM OF THE OPERA drawn for us by talented Harry Douthwaite of England.**

PORTIONS OF PRIZE-WINNING LETTER

I was expecting a ridiculous bloodbath in the "remake" of PHANTOM OF THE OPERA but surprisingly enough altho certainly no remake of Chaney's classic nor a literal translation of Leroux' work to the screen, it was quite able to stand on its own 2 feet as a good film. It had a better plot than most of Hammer's epics & for a change the producers soft-pedaled the blood. The film's weakest spot was its end. In my opinion the phantom's face should never

THE PHANTOM'S FACE
Erik the 4th: Herbert Lom

have been revealed—at least not at the point where it was. The phantom logically would **not** have removed his mask just before that leap for surely the sight of that monster leaping toward her would have frightened the heroine far more than the masked figure she had come to know & respect. Secondly, the unmasking scene in the original is so very famous that if the phantom was to be unmasked it should be done in a similar scene. But, on the other hand, as nearly anyone who saw the film in 1925 will tell you, the original unmasking scene was a real pinnacle of terror, frightening audiences beyond imagination. Today's audiences, assaulted almost daily by all manner of bloody decadence on the screen, could not possibly be so frightened, and any attempt to recreate such a celebrated scene would undoubtedly end in disappointment. Poor Jules Verne, to turn to another subject, has been taking an awful beating from Hollywood lately and one of the recent pictures to pick on one of his stories as a reason for existence is VALLEY OF THE DRAGONS which claims "Career of a Comet" for parentage. It is diffi-

continued on page 6

FAMOUS MONSTERS OF FILMLAND

FEB. 1963 Vol. 4 No. 6

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Was the BRIDE OF FRANKENSTEIN in technicolor? No, dear reader; the color cover this issue is the product of artist BASIL GOGOS and his infinite skill with a paintbrush.

4 FANG MAIL
Prize Letters & Surprises from Our Readers

7 THE CRYSTAL BALL
YOU'LL bawl if you miss any of these Monstrous Movies scheduled for production & release in the New Year. Read about them first here!

11 HIDDEN HORROR
Gaze upon the Mummified Visage of a Flying Saucerman!

12 YOU AXED FOR IT
Stills to make your Heart Stand Still presented at Your Command.

16 SON OF KONG
The Films, the Facts, the Fantastic Techniques of the Fabulous Monster Maker & Ace Animator—RAY HARRYHAUSEN.

24 MONSTER KICKS ON ROUTE 66
FM's exclusive coverage of TV's "Lizard's Leg & Owlet's Wing."

26 CALLING ALL CO-EDITORS
Choice Chance to Express Your Opinion, Earn Yourself some Easy Money!

27 MYSTERY PHOTO
Are you as smart as Charlie Chan?

28 GRAVEYARD EXAMINER
Fiendom's Original Noosepaper, Now Under New Management but with all the Old Favorite Features.

30 HALL OF FLAME
Brand New Dept., this issue featuring Lon Chaney Sr., George Zucco & Bela Lugosi.

32 WHERE ON EARTH?
Where on Earth could you see the Phantom of the Opera, Dracula, Frankenstein & the Mad Doctor of the Wax Museum together? The answer lies on this 2-page photo-story.

34 THE BRIDE OF FRANKENSTEIN
Our Special Fiction Foto Feature, the detailed story of the creation of a mate for the world (in) famous Karloffian Monster, replete with resplendant pictures!

GIANT
LIFE SIZE
FRANKENSTEIN
PIN-UP

DRAWN BY

6 FEET TALL!

Never anything like it before! A gigantic, unbelievable drawing of the FRANKENSTEIN MONSTER, over 6 feet tall—by America's greatest cartoonist-artist JACK DAVIS. This is the most striking thing you ever saw! A masterpiece of reproduction that will startle anyone who sees it. The FRANKENSTEIN PIN-UP will supply 100 hours of laughs and thrills: have your picture taken alongside your favorite ghoul; scotch-tape it to the inside of your bedroom or den door; put it between someone's bed sheets, or just pin it on the wall. A million dollars worth of value for a low, low price! Order your's now—supply limited.

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continued from page 4

cult to say whether VALLEY OF THE DRAGONS is a recent film with stock footage from ONE MILLION B.C. or a re-release of ONE MILLION B.C. with a few recently shot scenes added for effect. Victor Mature & Carole (the late) Landis should have been listed in the cast in the beginning for they were in the film almost as much as their current-day counterparts! And that poor dinosaur fight from ONE MILLION B.C.—I know it's good but it's been resurrected so many times in KING DINOSAUR, ROBOT MONSTER, TEENAGE CAVEMAN, et al that it must be about time for it to retire. Soon it will rival that crocodile fight in most of the Tarzan series! Turning toward the Orient, the Japanese action-spectacle MOTHRA illustrates a quote from a recent issue of FM: "One death is a tragedy, a million are a statistic." While Mothra stumbled thru Tokyo, killing millions & destroying buildings at such a rate that even pre-fabrication couldn't help rebuild, the audience I was sitting in sat back & relaxed, laughed occasionally & uttered an occasional awed "ohhh!" at some technical tidbit of destruction. But when a forgotten baby lay in the path of an oncoming flood of water, about to be swept away if the hero didn't notice in time, everyone in the theater perched on the edge of their seats, some staring, some bobbing up & down & squealing frantically. Perhaps spectacle isn't the way to frighten an audience after all. The personal approach is so often forgotten in the current attempts to pack as much death & destruction into an hour & a half as can be packed. Producers tend to forget that a death means nothing if one doesn't know the dead. This is the overlooked something, the "x" that is missing but needed in so many "horror" films of recent years—personal contact!

MARVIN JONES
BEECH GROVE, IND.

● As someone is bound to pick up on our figure of 4 Phantoms and cite the only 3 they remember—Chaney Sr., Claude Rains & Herbert Lom—we defend our figure (altho it is really getting indefensibly fat) in advance by reminding one & all of the Cagney Phantom of Eriksville recreated (if only momentarily & historically inaccurately) in MAN OF A THOUSAND FACES.

STELLAR LORRE STORY

The story about Peter Lorre in your 2d Annual was magnificent. I would like to thank you for giving me hours after hours of pleasurable reading enjoyment. I have every one of your publications except numbers 1-3-4-5 of FM and I regret their lack more each day.

BILLY PALMER
915 E. 45 ST.
BROOKLYN 3, NY

● We hope somebody can help out this boy by providing him with the back issues he's missing.

Want to write us? (As if we could stop you!) Address your comments, criticisms, compliments and questions to—

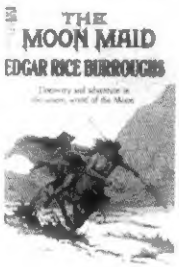
DEAD LETTER DEPARTMENT
FAMOUS MONSTERS
1426 E. Washington Lane
Philadelphia 38, Pa.

FOUR BY BURROUGHS

The great creator of Tarzan
Edgar Rice Burroughs

FOUR by BURROUGHS . . . From the pen of the great creator of Tarzan and John Carter of Mars . . . 4 complete books that have been just published for the first time in 30 years. Thrill to the fabulous adventures at the Earth's Core, adventure in a Stone Age land underground, the discovery of the unseen world of the moon and the conquest of the Earth .

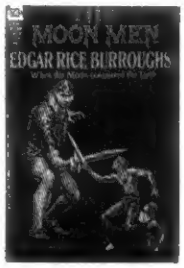
THE MOON MAID



The first manned spaceship to reach the moon discovered a world hidden from human eyes . . . A world of flying women, the Va-gas . . . human quadrupeds of the moon's interior, the Kalkars and the MOON Maiden . . . in conical cities and semi-human monsters who fought for power across eerie Lunar plains.

THE MOON MEN

This is the astonishing novel of the world under the Lunarians. It is the story of Julian who dared to plot against the Kalkars and their human underlings, and it is the story of Red Hawk, his descendant, whose new nomads carried Julian's fight to its final desperate conclusion.

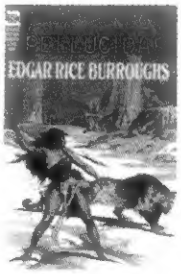


AT THE EARTH'S CORE

When David Innes and his inventor friend pierced the crust of the Earth in their new burrowing device, they broke out into a strange inner world of eternal day — a world back in the Stone Age, where prehistoric monsters still lived, and cave men and women battled against fierce inhuman monsters.

PELLUCIDAR

In the hidden world at the Earth's core, David Innes who first discovered it, was struggling to carve a civilization out of its Stone Age perils, but he had to drop his work to embark on a hunt for the kidnapped empress, the cave-woman Dian the Beautiful. His search for Dian against Pellucidar monsterdom is a thrilling story.



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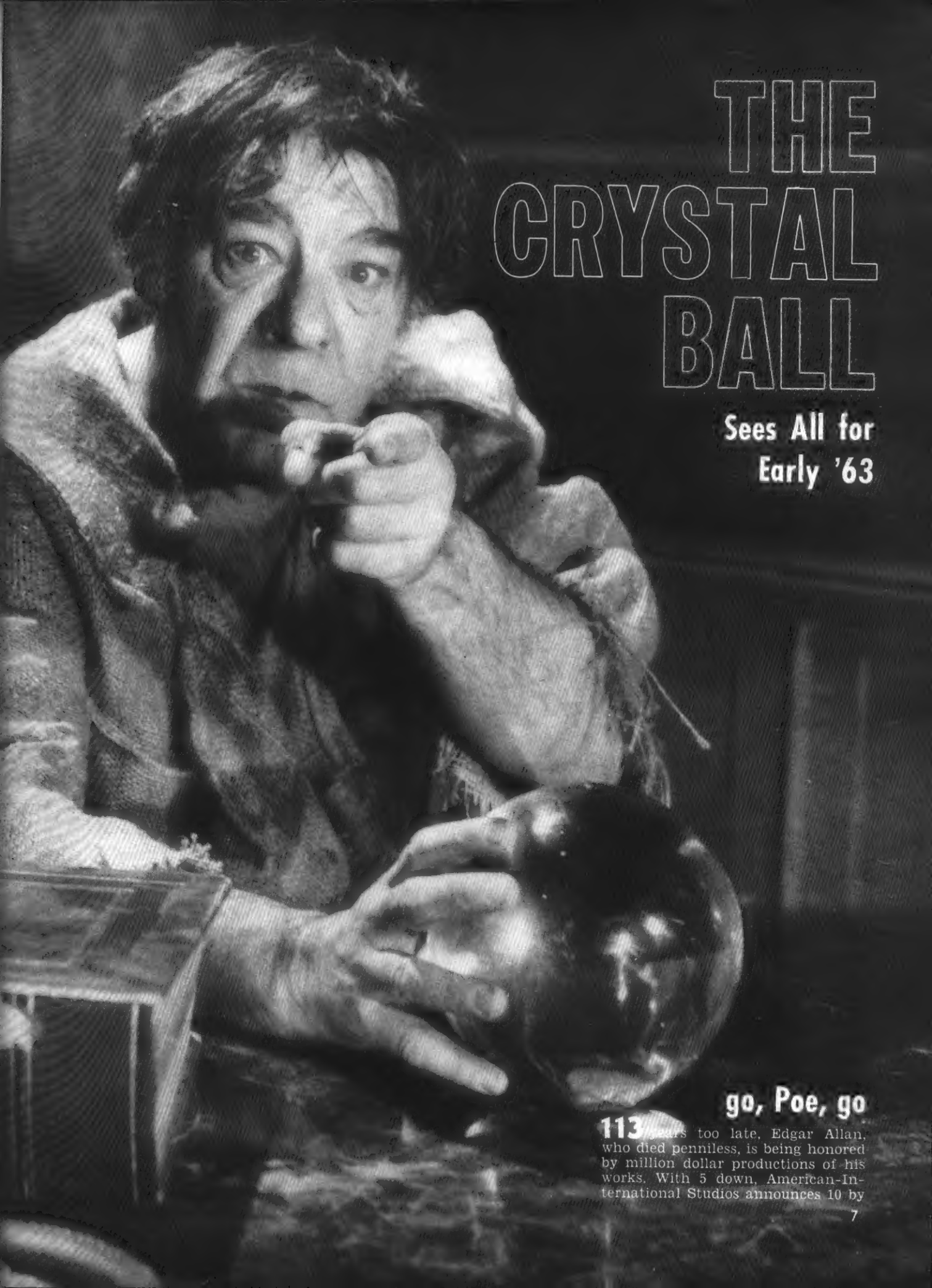


THE CRYSTAL BALL

Sees All for Early '63

go, Poe, go

113 years too late, Edgar Allan, who died penniless, is being honored by million dollar productions of his works. With 5 down, American-International Studios announces 10 by

An Abominable Snowman? See THE DEVIL'S MESSENGER (with Lon Chaney Jr.) and learn the Satanic secret of the icy fate that befell this sinner.

A ghastly face at the window . . . is it ghost or human? Only THE MEDIUM knows.

Poe to go within the next 5 years. THE RAVEN, triple-starring Boris Karloff, Vincent Price & Peter Lorre, has just been completed, and shooting is scheduled to start April 10 on THE MASQUE OF THE DEATH—the horror story in which *FM's* Make-up Contest Winner Val Warren will be flown to Hollywood for an appearance before the camera.

"Between now & 1967," AIP President James Nicholson told me on the set of THE RAVEN, "we're scheduled to film Poe's HAUNTED PALACE, MURDERS IN THE RUE MORGUE, THE GOLD BUG, A DESCENT INTO THE MAELSTROM, LIGEIA, THE THOUSAND AND SECOND TALE OF SCHEHERAZADE, THE ANGEL OF THE ODD, THE FOUR BEASTS IN ONE and THE CITY IN THE SEA."

100 horrors

Close to 100 pictures are already prophesied for production and/or release in 1963, so many titles, in fact, that in the limited space available to us in this instalment of our News Dept. we can do little more than list most of them. Those titles prefaced by a single asterisk (*) have already been completed & should be among those first to be seen; while titles bearing double asterisks (**) after them will be covered in greater detail in our companion filmagazine, *SPACEMEN*.

A

THE ANIMAL
THE ASTRO BEAST (**)

B

(*) BEAUTY & THE BEAST
BEOWULF (Bert I. Gordon project)
BILLY THE KID vs. DRACULA
(*) THE BIRDS (Hitchcock)
THE BLACK DOOR
THE BLACK ZOO
BLEAK HOUSE
THE BOY WITH 2 HEADS (Jerry Lewis!)
(*) THE BRAIN (of Donovan)

C

THE CANDY COBWEB (Wm. Castle's next—a horrificomedy)
CAPT. NEMO & THE FLOATING CITY (Jules Verne)
(*) CAPT. SINDBAD
(*) CARNIVAL OF SOULS.
(VARIETY reports: "Girl in drag race goes off bridge to quick watery death, thru balance of film leads eerie existence. Old pavillion in state of disintegration has peculiar. fascination for her, fantasies & dreams abound, and ghostly man appears to chili her from pools, mirrors & assorted visions. Leading lady plays lovely haunted phantom thruout about 75 of film's 80 minutes.")
THE CASE OF CHARLES DEXTER WARD (HPLovecraft)
THE CHILDREN
COSTA BRAVA

"The Incredible Doktor Markesan" tends his Living Dead in *Thriller* Televerson of Weird Tale. Boris Karloff checks blood supply of Prof. Grant (Billy Beck), while to the left lies Prof. Latimer (Richard Hale) and occupant of right coffin is Prof. Charing (Basil Howes).

This horrible apparition is THE GHOST OF YOTSUYA, seen in Fuji color & Tohoscope.

D

(*) THE DAMNED (mutant children)
THE DAY MARS INVADED EARTH (**)
(*) DAY OF THE TRIFFIDS
DEPTH OF THE UNKNOWN
(*) DR. MABUSE: IN THE STEEL NET OF—
THE INVISIBLE
THE 1000 EYES OF—(continuing new series)
(*) DR. NO
THE DUNWICH HORROR (HPLovecraft)

E

EMPEROR OF THE DARK CHAMBER
(*) EL ESPEJO DE LA BRUJA (Mexican: THE WITCH'S MIRROR)

F

FACE OF TERROR
THE FANTASTIC VOYAGE (Jerome Bixby & Otto Klement)
FIRST MEN IN THE MOON (Harryhausen) (**)

(*) FIRST SPACESHIP ON VENUS (**)
THE FUTURE (**)

G

THE GHOST OF DRURY LANE
GHOST SQUAD (TV series)
GOLLIWOG
(*) GORATH (**
THE GREAT DELUGE
THE GREAT MARTIAN INVASION (**)

H

(*) THE HANDS OF ORLAC
THE HAUNTED VILLAGE (based on HPLovecraft's "Weird Shadow over Innsmouth")
THE HAUNTING
(*) THE HORLA (Guy de Maupassant classic)
(*) THE HUMAN VAPOR

I

I AM LEGEND (Richard Matheson script from his own modern vampire classic)
(*) INVASION OF THE ANIMAL PEOPLE

J

(*) JASON & THE GOLDEN FLEECE (Harryhausen)
JESSE JAMES MEETS FRANKENSTEIN
JOURNEY INTO THE UNKNOWN

K

KISS OF THE VAMPIRE

L

(*) THE LAST WAR

■

THE MAN WHO FINALLY DIED
THE MENACE
(*) METROPOLIS (**) Italian Atlantis spectacle)
MOUSE ON THE MOON (**)

■

THE NIGHT CRAWLERS
(*) NIGHT TIDE
(*) NO PLACE LIKE HOMICIDE (new title for WHAT A CARVE-UP! —based on the book "The Ghoul" but bearing no resemblance to the Boris Karloff version)
(*) THE NUTTY PROFESSOR (Jerry Lewis in a loose version of DR. JEKYLL & MR. HYDE)

O

OFF ON A FLYING CARPET (Bert I. Gordon)
(*) THE OLD DARK HOUSE (Wm. Castle)

P

THE PHANTOM OF THE FERRIS WHEEL
(*) THE PIT (**) (third in the great Quatermass series)

R

(*) REPTILICUS (Ib Melchior)
RETURN OF MR. H

■

SEANCE ON A WET AFTERNOON
THE SECRET OF OUTER SPACE ISLAND (**)
THE SECRET WORLD OF DR. LAO (Geo. Pal)
SHE (hardy H. Rider Haggard classic of immortality)
THE SLIME PEOPLE
THE SMASHMASTER
(*) SON OF FLUBBER
SPACERAID 63 (**)

T

TARGET MOON
THEY
(*) TOWER OF LONDON (Vincent Price)

V

VALLEY OF FEAR (Christopher Lee as Sherlock Holmes)
(*) VAMPIRES OVER LONDON (American release at last of Bela Lugosi's last British-made film)
(*) VARAN THE UNBELIEVABLE (**)
THE VILLAGE THAT WANDERED (after the novel of the same name)

W

THE WAR OF THE PLANETS (**)
WAX DOLL
WHEN THE SLEEPER WAKES (**) (HGWells prophecy)

X

X THE MAN WITH X-RAY EYES post-crypt

And finally, a special class of pictures:
DEMENTIA
MANIAC
NIGHTMARE
PARANOIAC
SCHIZO
And TERRIFIED.

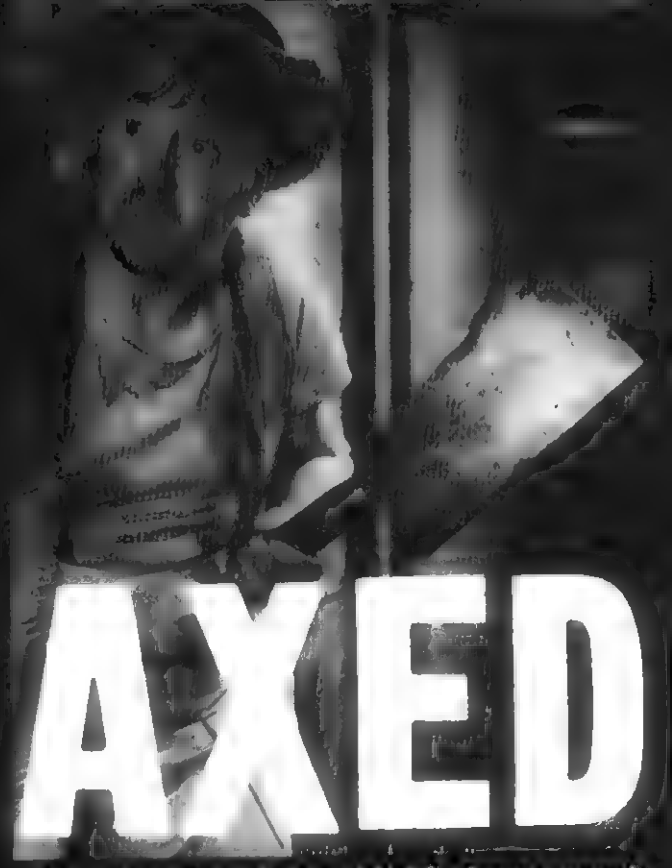
Satisfied? **END**

HIDDEN HORRORS

Revealed for the First-time in Horror History —the Hideous Mummified Face Behind the Faceless Mask of one of the Invading Aliens from Columbia's EARTH vs THE FLYING SAUCERS! You took us to task when we included the eyeless-noseless-mouthless android figures of the Saucerians in *The Robot Story* segments, scores of you writing in to point out pointedly — and rightly so—that "the ancient humanoids, their suits made of solidified electricity serving as electronic skin & muscles", were not genuine robots. True! And so, serving YOU & YOU & YOU, and at great risk to life & limb, our staff of researchers has gone out on a limb and uncovered the Hidden Horror of one of the repellant cartilage creatures from the Ray Harryhausen spectacle, EARTH vs THE FLYING SAUCERS.

YOU AXED

Werner Krauss, left, as the original Dr. Caligari (1919 silent version) side by side for comparative purposes with Dan O'Herlihy in the 1962 remake. These 2 portraits of the famous "mad doctors" shown for RITA MULCAHY, MAX KOHLHAAS and MARVIN JONES and other "cabinet" members of the Somnambulists Club!



Anywhere from 6 to a baker's dozen requests filled each issue. If your request doesn't appear here this issue, it dozen mean it may not nextime. Address requests to Dept. UX4, 1426 E. Washington Lane, Philadelphia 38, Pa.

"Will you please show another Mad Lab," has been the request of EDWARD PITTMAN, GARY CORRIGAN, JEROME FORNEY JR., ED SUMMER, RICK MEIDT, KENNETH TALBOTT, JAMES PETERS & DAVID CHESNUT, so here's a spectacular shot from *THE FLY* (1958). That's Al Hedison behind the hood, hiding his head in horror. Vincent Price was in the cast.

FOR IT!

For DENNIS MUREN, DONALD GLUT, MARK McGEE, TIM DILLENBECK, DAVID ALLEN, RAY CRAIG and others especially interested in stop-motion monsters, this towering terror is seen again as he set forth at the bidding of Pendragon the evil magician to menace *JACK THE GIANT KILLER*, a 1962 UA release in Technicolor & Fantascope.

YOU AXED FOR IT

PHANTOM OF THE OPERA No. 3 plays his weird threnody on the subterranean organ for CHARLES MICHAUD, RONALD WAITE, GEOFFREY SMITH & RAH HOFFMAN. Herbert Lom just hit a sour note in this shot—which accounts for his sewerful expression.

Conrad Veidt as Gwynplaine, *THE MAN WHO LAUGHS*. And why does not Mary Philbin, who shrieks away from the Phantom of the Opera in turn shrink from this man whose head "was like the head of Medusa, but Medusa hilarious"? Because in the film (Universal Picture of the 20s) she was billed and therefore could not see that "one might almost have said that Gwynplaine was that dark dead mask of ancient comedy adjusted to the body of a living man." For AVRIL LORRAINE.

The Children of Wonder are back from *VILLAGE OF THE DAMNED* and no wonder what with them being so popular with CARROLL WILLIS, LESLYN CARNELL, ETHEL LINDSAY, HELEN URBAN and DOROTHY WESTCOTT. Martin Stephens is the boy; anybody know the name of the young lady with the unusual eyes & telepathic powers?

For WALTRAUD UNBEHAUN, JILL VUERHARD & MARIE LEE PABIAN this moment of horror etched in the memories of all those who saw & shuddered at *THE HYPNOTIC EYE*.

Don't look now but—do you perhaps have a strange unaccountable feeling that little brother's "Big Brother" is watching YOU? Foto especially posed by Si Klaps & His Sing Band 7.

SON OF KONG

The author of this article, FJA, as he looked at the Masquerade Ball of the 3d World Science Fiction Convention in Denver, Colo., in 1941, in Quasimodo mask created for him by then teenage Ray Harryhausen.

THIS IS YOUR LIFE, RAY HARRYHAUSEN, HERO OF THOUSANDS OF THE YOUNG AT HEART WHO APPRECIATE THE BEST IN ANIMATED MONSTERS. AND — THIS STORY HAS A HAPPY ENDING, WHICH WE ARE ANTICIPATING BY TELLING OUR READERS HERE & NOW: THIS IS YOUR WIFE, RAY HARRYHAUSEN — DIANA BRUCE, A NATIVE OF SCOTLAND, WHOM YOU MARRIED IN LONDON ON OCTOBER 5th. WE ARE SURE THAT, EVEN AS THEY THRILL TO THIS SECOND INSTALMENT OF YOUR LIFE STORY, ALL FM READERS JOIN THE AUTHOR IN WISHING YOU & YOUR BRIDE A LONG LIFE TOGETHER "ANIMATED" BY MARITAL HAPPINESS.

—FORRY ACKERMAN

Mighty JOE YOUNG, the 10′ tall *good* gorilla, was brought to the screen in 1949 by Ray working in collaboration with chief technician Willis O'Brien, the old maestro "O'B"

of LOST WORLD and KING KONG fame. Millions marvelled at the amazingly accurate roping scene where live horses & cowboys apparently engaged in the lassoing of Mighty Joe. According to Harryhausen student David Allen, "the cowboys were actually roping a *tractor* but Ray's & O'Brien's work intercutting *animated* horses & riders plus optical printings & process screen gave the life-like illusion of roping a 10' gorilla!"

In 1956 Irwin Allen wrote, produced & directed an 82 minute Technicolor production for Warners called THE ANIMAL WORLD Willis O'Brien was credited as Supervising Animator and Ray Harryhausen received screen credit for Animation HOLLYWOOD REPORTER'S reporter reported of the picture in part "The telling of the story of THE ANIMAL WORLD on this planet, exclusive of man, from the beginning of creation to the presentime, is a really gigantic effort & obviously no pains have been spared to make it factual & impressive. The story begins with the creation of the earth, with the first appearance of single-cell animal life, and follows it from the sea to the land. There it records the development of prehistoric beasts & records to their death throes in stunning pictorial terms.' Harryhausen comes in for his share of indirect praise when the reviewer singles out the prehistoric section to say: "One sequence, indicative of the magnitude of the film and one that is certain to be widely commented upon, is that of the Age of Dinosaurs. These great animals have never before been so realistically created as they are here & the violent scenes of their battles & final extinction have a terrifying grandeur about them and even—and here is the touch of genius—a kind of pathos. It may seem incongruous to shed a tear for a brontosaurus but even these 60' reptiles are dwarfed & made pitiful by the cataclysms that Allen has devised to show their last days."

Critic Ed M. Clinton Jr., analyzing THE ANIMAL WORLD in the Scottish sci-fi magazine *Nebula*, was less complimentary to the film as a whole, excoriating it as "a miserable imitation of such films as THE LIVING DESERT & THE SEA AROUND US", but pointed out that "it is of considerable interest to science fiction fans by virtue of *Ray Harry hausen's* magnificent paleontological models." Critic Clinton characterized Harryhausen's creations as "the picture's real stars", applauded them as "worth the price of admission" However, he had reservations and voiced them: "Whether the dinosaur sequence justifies enduring the overlong film itself is another matter."

Clinton continued:

The man himself with 2 of his famous "monsters:" cyclops & dragon from 7th VOYAGE OF SINBAD.

Ray Harryhausen's own autograph (top, left) on a foto of one of his greatest creations, the Cyclops of 7th VOYAGE OF SINBAD (Columbia '58).

Harryhausen (right) and associates on the set during production of 7th VOYAGE OF SINBAD.

"Somewhat along the lines of the *Rite of Spring* sequence from FANTASIA, the great land lizards of the Mesozoic are made to epitomize the prehistoric life-forms of Earth. Harryhausen's models breathe, eat & even lay eggs (tho somewhat grotesquely) and while no model ever made has been completely convincing, this crop of critters is a sight to behold & comes as close to the ideal as has yet been realized. Brontosaurus, tyrannosaurus, stegosaurus, pterodactyl, triceratops — these & their relatives parade by in a fascinating spectacle. The camera work includes a number of big close-ups which reveal Harryhausen's remarkable detail work in the face & mouth areas, and eyes that are sometimes disquietingly alive.

"Unfortunately, the film makes a fetish of sadism, cruelty, killing & bloodletting, thus nullifying much of this fine work. For, while there is no doubt that Eat or Be Eaten is the Law of the Animal World, it is of questionable taste to emphasize this to the point of contrived hideousness. In one sequence, for example —notable for its realism, to say the least — a conquering tyronnosaur greedily devours his vanquished rival. Somehow, it is not pleasant to watch bloody flesh—howevermuch it may be known to be make-believe —torn dripping hunk by dripping hunk from a still-breathing body and ravenously devoured. An even more extreme example occurs in the final sequence of the film. This pictures a volcanic eruption in which hordes of terrified dinosaurs flee and are destroyed by such standard devices as crevasses opening in the earth. In color, with sickeningly emphasized sound effects, this scene becomes barbarous rather than documentary. It is carrying things entirely too far when the audience is treated to the sight & sound of a trapped creature screaming in agony as lava slowly burns him to death

"It's a shame the producer's taste was not the equal of Harryhausen's skill."

We are indebted to Tim Dillenbeck, a dyed-in-the-woolly-mastodon Harryhausen fan, for calling to our attention 21 terrific color slides of Harryhausen dinosaurs from THE ANIMAL WORLD, available to all "Harrysaurus" fans in what is known as Sawyer's View-Master Set on Prehistoric Animals for sale in most photographic shops. Among the greast beasts & scenes to be seen are:

The Stegosaurus—monster with the armored spine.

The Triceratops—a deadly foe.

The Brontosaurus—biggest dinosaur, 70' long, weighing 40 tons.

The Allosaurus—a vicious flesh eater. He preyed on the lumbering Bronto

Tyrannosaurus Rex—killer king of the flesh eaters.

The Ceratosaurus—cruel horned carnivore. How he did adore a sandwich made of nice fresh Stegosaur: he'd roar & gore & still want more!

For 120 Million Years the Great Dinosaurs were Undisputed Rulers of the Earth!

The earth shook, forests were felled, when the giants fought their death battles.

Then fiery volcanoes exploded flaming firebrands into the air . . . unbearable heat halted the terrible raw battles for survival . . . the land behemoths sensed disaster & doom to their species as showers of boiling branding searing lava erupted from the furnaces of Vulcan and wrote *finis* to their life on earth.

Triceratops stops to chat with King Lizard (watch your gizzard, King!) in this stop-motion sequence from THE ANIMAL WORLD (WB '56).

Herby the herbivorous brontosaurus, nice pet to keep around the cave. Inexpensive to feed: eats only two tons of tree leaves a day. (THE ANIMAL WORLD, WB '56).

Harryhausiana

Mark McGee, President of the Ray Harryhausen Appreciation Club, tells us: "Ray spends a lot of time planning out his movies in advance. It is a little known fact but he has a guiding hand in the actual writing of the scripts. Charles Schneer (the producer of all Harryhausen films) and he go over an idea together, then a regular scenarist is employed to develop a plot around the 'key-sticky' situations Harryhausen has developed for his hero to get out of!

"A dozen sketches are made of each big scene envisioned for a film & that can amount to quite a few drawings!

"Harryhausen often has to 'get into the act' and show the actors just what positions they must take, what motions they must take, so that later when the complicated technical effects are added it won't look on the screen as if (for example) a dragon is menacing a cowardly hero who's nowhere near him with his sword!

"After the actors have gone thru their parts, Harryhausen begins his effects, painstakingly moving his monsters, inserting them in the right place on each frame of film. He says, 'I feel it's a good day if I can get 480 frames of film exposed —that's only 30' of film. It's slow tedious work. Some days I'm lucky to get five.'

"Heavy insurance on the health & safety of Ray runs already high costs even higher on each Schneer budget but the producer feels—and I agree—that without his master

animator at the helm the picture could not be properly made. 'We could never finish if anything happened to Ray,' says Schneer."

Now let us consider one of Ray's successes of some years ago, IT CAME FROM BENEATH THE SEA (in 1957). Based on a story by Geo. Worthing Yates, with screenplay by that worthy in collaboration with Hal Smith, it co-starred Kenneth (THE THING) Tobey with Faith (THIS ISLAND EARTH) Domergue, and ran 78½ minutes. Reporting on it in THE HOLLYWOOD REPORTER, Jack Moffitt wrote:

This ably dramatized & thoroly up-todate science fiction story has a good chance to repeat the boxoffice success of THE THING or IT CAME FROM OUTER SPACE.

The action opens on America's first atomic submarine where a mood of tight-lipped tension is quickly established as the undersea craft is pursued & then seized by some mysterious force.

Having caught audience attention with an exciting climax, the script proceeds to deliver the necessary exposition in an orderly & interesting manner as, at the Navu Marine Laboratory in Honolulu, a substance still clinging to the sub is placed under the scientists' microscopes. The substance proves to be living matter Soon the eyewitness evidence of seamen confirms the conjectures of the researchers:

A giant octopus from the Mindanao Deep has been rendered radioactive by an atomic explosion!

The fish which the octopus normally preys upon are now able to escape it (much as bats are able to elude perils by means of the sonar with which nature has equipped them.) The starving monster seeking other victims is now attacking shipping.

Sound knowledge of the considerable information on record concerning deep-sea creatures went into the research for this thriller & it makes it all the more believable. The authors also make good use of the popular fear of being thot credulous that has handicapped this study

But eventually the depredations of the creature can no longer be officially ignored & there is an all-out effort to cope with it

Producer Chas. Schneer, with a sound sense of dramatization, holds back his big scenes of hoke & horror until he has given his story a careful buildup that magnifies the menace & creates real sympathy for the characters.

Pandemonium breaks loose when the special effects by Ray Harryhausen & Jack Erickson finally take over.

The super-octopus attacks San Francisco.

It busts up the Golden Gate Bridge.

The San Francisco Embarcadero will never be the same after Harryhausen's five-tentacled terror gets thru mauling it. (IT CAME FROM BENEATH THE SEA, Columbia '55.)

Artist's concept of damage wreaked on San Francisco's Ferry Bldg. & Bay Bridge by Horror-Hausen monster from beneath the sea.

For once everyone will have a big enough helping of crab meat—if it isn't the other way around! (MYSTERIOUS ISLAND, Columbia '61.)

Crushes the Clock Tower on the Ferry Bldg.

Sprawls all over the Embarcadero in a slimy mass

It is repulsed from Market Street by the Army with flame throwers. It returns to the sea where the submarine captain finally succeeds in planting an explosive charge in the unreasonable brain

Critic Jack Moffit brought up an important point. When the basic premise of a picture borders on the unbelievable everything else need to be made especially believable. Here is a film that reemphasizes the fact that a hokey picture needs to be made more carefully than any other

the sea beast

Dolph Sharp, writing in Argosy magazine, tells an interesting anecdote of how IT CAME FROM BENEATH THE SEA "blew up a real-life storm." When it was learned that demolishing of the Golden Gate Bridge was contemplated (filmatically), the Chamber of Commerce launched an immediate protest. It was claimed that, even tho imaginary, the destruction of the famous landmark would undermine confidence in the world's longest span

Schneer was sorry, reported Sharp, but he wouldn't stop the picture. Cameras were smuggled aboard the bridge. The Governor of California was contacted by the worried Founding Fathers of San Francisco but the Governor regretted he could find nothing on the books legally prohibiting the taking of the picture

Then Harryhausen went home & let his giant octopus crumple a miniature Golden Gate as if it were made of papier-mache. "In the end," reported Sharp, "altho the city never officially forgave Schneer, it made no attempt to ban the picture & it played to capacity audiences of San Franciscans without apparent harm."

As a PS to this anecdote I'd like have one of my own. Not too long after the release of IT CAME FROM BENEATH THE SEA, I had a call from Roger Corman who was about to make his *first* monster movie. He wanted to know if I could recommend some model maker or special effects man to him, someone who could create for him a BEAST WITH 1,000,000 EYES. My first thot was my old friend Ray so I naturally answered, "Ray Harryhausen is your man."

There was a spluttering strangling sound transmitted from the other end of the telephone line which suggested that young Corman had just been attacked by the Whatzit from Weirdsville or the Black-&-Blue Thing from the Lagoon. It developed that Roger was all choked up around his pocketbook because he

Ray Harryhausen points out one of the drawings—men being attacked by giant crab—which he later brought to "life" in THE MYSTERIOUS ISLAND (Columbia '61)—shown on opposite page. (Can someone enlighten us if, as we suspect, the gentleman with Ray is his producer, Chas. Schneer?)

The Kings of Beasts meet their match in movie poster from MIGHTY JOE YOUNG.

The Skeleton Fight! Gets the FJA Award for one of the slickest pieces of technical trickery ever pulled off. Harryhausen at his inspired best in 7th VOYAGE OF SINBAD. Ray Bradbury, sitting next to me at the preview, applauded at the end of the sword-fighting sequence.

Original drawing demonstrating how finished product will look on film when Harryhausen has finished animating MIGHTY JOE YOUNG in burning orphanage rescue sequence. (RKO '49.)

The living breathing dancing 4-armed statue that came to life and amazed one & all with its performance in THE 7th VOYAGE OF SINBAD (Columbia '58).

[illegible] only knew [illegible] Harryhausen's abilities & reputation but his *price!*

"Ye gods!" Corman finally managed to choke out. "He charges $10,000 *a tentacle!*" I got the impression that was more than the budget for the whole picture.

Incidentally maybe [illegible] explanation why the octopus in IT CAME FROM BENEATH THE SEA only had *five* tentacles (a quintopus?) instead of the usual 8 at Harryhausen's $10,000-per tentacle rate probably that was all the tentacles the Studio could afford for the sea beast!

TO BE CONTINUED NEXT ISSUE

Don't miss the verbal & photographic coverage of THE BEAST FROM 20,000 FATHOMS, 7th VOYAGE OF SINBAD, 2 WORLDS OF GULLIVER, MYSTERIOUS ISLAND, preview material on JASON & THE GOLDEN FLEECE, and other Harryhausiana & anecdotes!

MONSTER KICKS O

HUNCHBACK JR. The Son of Chaney Sr. has painful Quasimodo make-up applied.

Artificial aging process makes Chaney Jr. about 3700 years older as MUMMY.

Familiar adversaries, once at each other's throats in FRANKENSTEIN MEETS THE WOLFMAN, now walk side by side in co-operation.

(All ROUTE 66 fotos courtesy CBS TELEVISION NETWORK)

By Steven Jochsberger & Forry Ackerman.

N ROUTE 66

THE WOLFMAN lives again via the artistry of the make-up man's magic tricks.

Firstime since 1939! Karloff re-assumes the original FRANKENSTEIN role.

HORROR History was made on the nite of October 26th a terrorvision "first" when Halloween burst 5 days ahead of time out of millions of TV sets!

Late tuners, missing [illegible] couple minutes of the *Route* 66 episode known as "Lizard's Leg & Owlet's Wing", skidded out of their skins when the Wolfman, the Mummy, the Hunchback of Notre Dame & the Frankenstein monster all came at them in one all too-brief half hour.

Monster movie experts thought they'd gone dull in the skull when they suddenly realized they were seeing Karloff, Lorre & Chaney Jr. together in something they couldn't identify! Karloff, Lorre & *Lugosi* they remembered together [illegible] YOU'LL FIND OUT but *Chaney* [illegible] with Karloff & Lorre. It didn't make sense! It was impossible! But [illegible] was true [illegible] it was happening before a nationful of eyes popping as big as Lorre's [illegible] and it was the episode of *Route* 66 that monster fans would always remember.

The switchboard at the [illegible] *FAMOUS MONSTERS* [illegible] like [illegible] city of METROPOLIS on New Year's Eve [illegible] 17 extra telephone girls had to be employed to try to answer all the calls as the first thought of every baffled beast boy & ghoul-girl in the imagi-nation was to ring *FM* for information. From Gnome Alaska, to Horrorlulu, the clamorous calls came as thick & fast as meteor showers in space movies.

In fact, Warren & Ackerman were so busy informing *FM* readers that

Lorre is amused, Karloff seems to find the sight of mummified Chaney Jr. somewhat less refreshing than a brisk cup of tea.

ROUTE 66

(*Continued from page* 25)

the amazing action on TV was Martin Milner & George Maharis in a special instalment of *Route* 66, that your Publisher & Editor never got to watch the program themselves!

Therefore!

At the Personal Request of Warren & Ackerman, we are publishing this page for *ourselves* so we can see what went on in the episode. (Interested readers are welcome to look over our shoulders at no extra charge.)

In case (doom of dooms) you *missed* this tremonstrous episode, briefly it concerned a convention held in Chicago for the purpose of revitalizing the horror movie industry. (Oddly enough—and this is the absolute truth—this segment of *Route* 66 was being shot in Chicago at the identical time that Robert Bloch, Fritz Leiber, Forry Ackerman, Jim Warren, Charles Beaumont, Leigh Brackett and others associated with monster films were attending the 20th World Science Fiction Convention!)

Martita Hunt, the witchy woman of THE WONDERFUL WORLD OF THE BROTHERS GRIMM, also lent her flair for the macabre to "Lizard's Leg & Owlet's Wing", which was presented as a horror spoof.

No one will ever forget the nite *Route* 66 detoured thru Monsterville via Rue 66. . .

STATEMENT REQUIRED BY THE ACT OF AUGUST 24, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, JULY 2, 1946 AND JUNE 11, 1960 (74 STAT. 208) SHOWING THE OWNERSHIP, MANAGEMENT, AND CIRCULATION OF Famous Monsters of Filmland, published bi-monthly at Philadelphia, Penna. for October 1, 1962.

1. The names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, James Warren, 1426 E. Washington Lane, Philadelphia 38, Pa.; Editor, Forrest J. Ackerman, 1426 E. Washington Lane, Philadelphia 38, Pa.

2. The owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 percent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a partnership or other unincorporated firm, its name and address, as well as that of each individual member, must be given.) Central Publications, Inc., 1426 E. Washington Lane, Philadelphia 38, Pa.: James Warren, 1426 E. Washington Lane, Philadelphia 38, Pa.; Benjamin Taubman, 1426 E. Washington Lane, Philadelphia 38, Pa.; Reba Taubman, 1426 E. Washington Lane, Philadelphia 38, Pa.

3. The known bondholders, mortgagees, and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

4. Paragraphs 2 and 3 include, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, also the statements in the two paragraphs show the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner.

5. The average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the 12 months preceding the date shown above was: (This information is required by the act of June 11, 1960 to be included in all statements regardless of frequency of issue.) 117,160

James Warren, Publisher

Sworn to and subscribed before me this 17th day of October, 1962.

(SEAL) Bernard W. Adams, Notary Public
(My commission expires July 25, 1966)

CALLING ALL CO-EDITORS

How would YOU like to be a MONSTER CRITIC?
Your OPINION can be worth MONEY!
First Prize: $10 Cash
Second Prize: $5
Five Third Prizes of $2 Each!

Nothing to buy . . . no rhymes to write . . . no puzzles to unpuzzle. All you have to do is—give us YOUR Valued Opinion!

After you have read this issue from Cover to Cover, fill out this Coupon and mail it to KONGFIDENTIALLY SPEAKING c/o *FAMOUS MONSTERS*, 1426 E. Washington Lane, Philadelphia 38, Penna. The staff will be the judges & their decisions will be final. To be eligible for Prizes, All Entries must be received not later than 31 Dec. 1962.

Favorite Article or Feature.....

Why? .....

.....

.....

Second Best Article or Feature.....

My reason.....

.....

.....

What I read First.....

Why? .....

.....

.....

Least-liked Article or Feature .....

It did not appeal to me because .....

.....

.....

I like the Informal Chatty Harpy-Go-Lurky Fan-to-Fan Atmosfear of *FM* .....

(or) I would prefer the editorial content to be presented on a more Serious Adult Straightforward No-Personal-Involvement basis (check one) .....

My Principal Suggestion for Improving *FM* is.....

.....

.....

This is my First Issue..... (or) I have been buying *FM* for about

(number of past issues purchased) .....

About .....other persons read my copy of *FM*. Their ages .....

My attention was attracted to *FM* this issue by (cover art? 100 pages?

"Bride of Frankenstein" or?) .....

MY NAME (Print or Type). ..... AGE.....

STREET ADDRESS .....

CITY ..... POSTAL ZONE ..... STATE .....

MYSTERY PHOTO DEPARTMENT

FACE OF FIRE was the title of last issue's guess-photo and G. R. Guy of E. Hartford, Conn., the first one to correctly identify it. Said reader Guy in recognizing the scene, "The screen adaptation of Stephen Crane's story 'The Monster' starred Cameron Mitchell & James Whitmore. Whitmore played Monk, handyman for the Doctor played by Mitchell. Monk's face was horribly burned by a flask of chemicals while he (Monk) was trying to save the Doctor's son from a burning house." Mr. (or possibly Miss?) Guy thought it "a very good film, comparable to THE BRIDE OF FRANKENSTEIN, again using the compassion-for-the-monster theme very well."

Who'll be the first to remember correctly where they saw this issue's mystery shot (right)? We cropped Mantan (son of Suntan) Moreland out of one side of the picture so as not to give away too much, and Charlie Chan (but Warner Oland? Sidney Toler or ? —ah, we inscrutably refuse to say) from the other. One other clue: it was a 2-word title.

Answer next issue!

CREATURE FEATURES

Graveyard Examiner

FINAL

DEAD-LETTER EDITION OFFICIAL NEWSPAPER OF THE FAMOUS MONSTERS CLUB

ANOTHER GREAT MONSTERCON

Phantom of the Opera #4? Reader BOB GREENBERG, left, has his most unnerving experience when (right) he meets FJA at Masquerade Ball of the 20th World Science Fiction Convention and is informed *FM's* editor has *already* unmasked!

Frank(enstein)ly we're beginning to lose track so let's just say "another great Monstercon" in the tradition of the first one in New York and a couple of others in Karloffornia, was held in Chicago over last Labor Day weekend in conjunction with the World Sci-Fi Convention being celebrated there. *FM's* publisher, Jim Warren, flew in from the East Coast for the occasion, and served cake, ice cream & soft drinks in his hotel room to dozens of visiting fans including Don Glut, Bob Greenberg, Dian Girard, Dave Kell, Jimmy Taurasi Jr., Bill Obbagy, Bjo Trimble, Harriett Kolchak, Ed Meskys and many others. NOSFERATU (the German DRACULA), MAN OF STONE (abbreviated version of GOLEM #3) and home-made movies by Don Glut were among those shown. Attendees at the Chicago Convention in general had the opportunity to enjoy Robert Bloch's slideshow, "Monsters I Have Known"; enterprising monster fanzine editors interviewed Mr. Bloch & Mr. Ackerman on tape recorders; Ray Craig's *On the Beach* and other fantastic films were projected; and Fritz Leiber, Theodore Sturgeon, Robert Silverberg, Donald Wollheim & Robert (DESTINATION MOON) Heinlein were among the noted authors present

Next Labor Day the World Sci-Fi Convention will be in Washington, DC, and Jim Warren & Forry Ackerman are already making plans to be there—we suggest you do the same!

THE HAUNT AD DEPT.

(Note: it is a courteous custom, when requesting something free from one of your fellow monsters, to include an envelope already stamped & addressed to yourself. The abbreviation "s.a.e." scattered thruout ads means the person asks only that you include a stamped addressed envelope with your inquiry to get the list or whatever is being offered.—Avril Lorraine.)

MONSTER stills & cards for sale by RAYMOND WASILKO, 471 Brunswick Ave., Elizabeth, NJ; s.a.e. for prices . . . WEREWOLF stills only—black & white and color—sought by BRUCE MILES, POB 433, Mt. Marion, NY . . . $1 apiece offered for a copy of *FM* 1 thru 6 (except #2) by ED TABASH, 1343 So. Ridgeley Dr., Los Angeles 19, Calif.; copies must be in good condition . . . RONNY STEPHENS, 216 Ramona St., San Mateo, Calif., has some monster cards for sale; s.a.e. for pricelist . . . MUSIC FOR ROBOTS—Special Reduced Offer on this Collector's Item Record featuring the voice of Forrest J Ackerman. Send s.a.e. to MUSIC FOR ROBOTS, POB 3214, Hollywood, Calif. . . . Horror movie comics (only) sought by MIKE BRUNAS, 7 Edgewater Rd., Cliffside Park, NJ . . . Everything in the way of fantastic filmaterial but actual films sought by LOU HAMELL, 303 W. Wilshire, Fullerton, Calif., who would appreciate offers of monster stills, pressbooks, books, Big Little Books, comic books, scrapbooks, clippings, posters, one-sheets or What Have You? . . . First issue of fanta-filmag (fan) is announced by C. RAY, 95 Dearborn St., E. Longmeadow, Mass.; Lugosi, Karloff, Atwill, Zucco, Xenomorph, Buster Crabbe, all featured; s.a.e. for further info . . . RONNIE ERICSON of 3318 Gondar Ave., Long Beach, Calif., is seeking *FM* 1-3-5-6; his buddy, DAVID SILVERSTEIN, is worse off: he needs *FM* 1 thru 6 & 13 at 3388 Gondar Ave., Long Beach, Calif. . . . *FMs* needed by the following: E. J. HARRIS, 52 Pemberton Gardens, Upper Holloway, London N. 19, England (all but 9-13-14-15); CARL CAUDILL, 21 Hilltop Rd., San Mateo, Calif. (4-5-6); TOMMY SPINA, 1101 Sherry Ct., Norfolk 19, Va. (1-3-5); MIKE MALTESE, 141 N. Ellwood Ave., Baltimore 24, Maryland (1-3-6; also seeks glossy stills of PETER CUSHING & CHRIS LEE) . . . For a copy of amateur horror magazine MENACE send 25c to Deimos Publications, 35 Dusenberry Rd., Bronxville 8, NY . . . All autograph hounds interested in the Frankenstein Monster will want to send an s.a.e. to JOHN ANDREWS, 405 Clark St., Fresno, Calif., for an unusual offer . . . Monster Portfolio in 4 colors featuring "6 of the most curious creatures I have ever seen" (says monster fan Dan Jenkins), issued at 15c in 1941 by FJA when he was a young fan. After 22 years, a few mint copies have been uncovered & will be sold on a first-come-first-served basis at the bargain Collector's Item price of 75c. Lithographed Mad Lab foto of FJA (1939) with the METROPOLIS Girl, 8-½" x 11" on goldenrod stock, autographed, suitable for den, while they last, 50c ppd. First issue (1947) of fantasy magazine featuring "Black Lotus" by Robert Bloch, "Micro-Man" by Forrest J Ackerman, "Strange Alliance" (werewolf story illustrated by Charles Beaumont); $1.50. Script of famous Welles' WAR OF THE WORLDS radio panicast plus HORROR BEHIND THE PANEL, both together in mint #1 edition of out-of-print 1939 publication, $1.50. Books KING KONG, DRACULA'S GUEST, METROPOLIS, GOLEM, WHO GOES THERE? (basis of THE THING — autographed), for sale to highest bidders. BOBBY BENSON, 915 So. Sherbourne Dr., Los Angeles 35, Calif. . . . DAN LEVITT of 7520 Romaine St., Hollywood 48, Calif., is a serious collector of material of all sorts on silent serials & would like to receive offers from anyone with anything for sale on same . . . A picture of VINCENT PRICE and another of PETER CUSHING is offered at 30c each (money order only) by BETTY LAYAZ, Rm. 515, 100 Parsons St., Detroit 1, Mich. . . . GREG DAHLKE, 4901 Ash Ave. S.E., Grand Rapids 8, Mich., would like to buy large newspaper ads of horror & sci-fi film hits . . . DAVID SISSON reports a sensational response to his first ad. "One customer (who shall be nameless—but his initials are FJA) has bought 25 of my paintings! and orders keep coming in from all over the USA." For an actual portrait in oil, at a very reasonable price, of your favorite monster or actor, describe what you want & get details of size, cost, etc. for s.a.e. sent to MONSTER OIL PORTRAITS, POB 824, Burney, Calif. . . . VERN DEBES, 706 N. Garfield, Amarillo, Texas, wants to trade horror movie posters or buy them . . . SCREEN WHIRL fanzine, issues 1 & 2 now available, 25c apiece from ACE MASK, 22151 Robertson Blvd., Chowchilla, Calif. . . . RAY BRADBURY, ROBERT BLOCH and others who know FJA intimately are contributors to THE ACKER-ZINE, first fanzine dedicated to *FM's* editor; edited by BERNARD BUBNIS JR., 65 Walnut Ave., E. Farmingdale, Long Island, NY, who will send you further info for an s.a.e. . . . STEVE BASTASCH wants a picture from GORGO; his address is 2900 N.E. Knott, Portland 12, Ore. . . . *FMs for sale!* To highest bids: nos. 7 & 8 and 10 thru 18 from BENNY BROWN, 4424-½ Towne Ave., Los Angeles 11, Calif. . . . GARY THOMAS, Rte. 1, Bx 33, Sarepta, Louisiana, says to send no money, just an s.a.e. for details, if you are interested in a 1000 page book he has for sale for $5 which features (in addition to 31 other great sci-fi tales) the stories on which the films DAY THE EARTH STOOD STILL, THE THING & THE TWONKY were based; on same basis he can also supply hard cover copies of DRACULA at $4 apiece . . . *FMs* 1 thru 6 sought by WAYNE LANE, 325 Grant Ave., Islip, NY.

(No charge for this service. Send in your ads. Keep them brief & to the point.)

CREATURE CLUBS

Everybody should belong to at least 1 mail monster club. FJA, for instance, is an enthusiastic member of THE SHOCK MONSTER CLUB, whose President, Robt. Villard, will be glad to send you details in exchange for an s.a.e. sent to him at 2013 Merle Dr., Montebello, Calif.

Any *body* wishing to join THE BLOODY VAMPIRES should send address & phone number to Robt. Crivelli, 674 E. 239 St., NYC 70, NY.

THE MONSTER CLUB OF PASADENA is holding its annual election for the best monster & best horror movie of all time and would appreciate YOUR vote (deadline 4 April 1963) sent to Steve Hustler, 2414 Paloma St., Pasadena, Calif.

THE GARDEN GHOULS is a serious fan club dedicated to Karloff, Lugosi & Chaney Jr.; dues $1.50 a year, including all back issues of club organ & subscription; contact Pres. David Keil, 38 Slocum Crescent, Forest Hills 75, NY.

50c & s.a.e. to Matt Graham, 1349 Flora, San Jose, Calif., makes you member of the CLASSIC MONSTER CLUB and brings you club card, charter, official journal plus surprise monster items.

Anyone wishing to join THE CLAWS OF DRACULA contact Gary Bergman, 3712 N. 55 St., Omaha 4, Neb.

MARTIN & McCARTHY HOME-MADE MOVIE CLUB invites all home-made movie producers, directors & the monsters themselves who are interested in increasing their talents in acting, writing, ingenuity & creativeness to join this absolutely free filmakers club; details from E. McCarthy, 2511 Marshall Ave., N. Bellmore, Long Island, NY.

BORIS KARLOFF FAN CLUB, in 3d year, over 200 members, international reputation, publishes The Karloff Courier—s.a.e. for full particulars from Pres. Bill Ward, 719 Mountain View Ave., Monrovia, Calif.

GHOST, INC., invites membership inquiries; s.a.e. to Pres. Ronnie Reading, Pleak Rd., Richmond, Texas. (Include foto of yourself.)

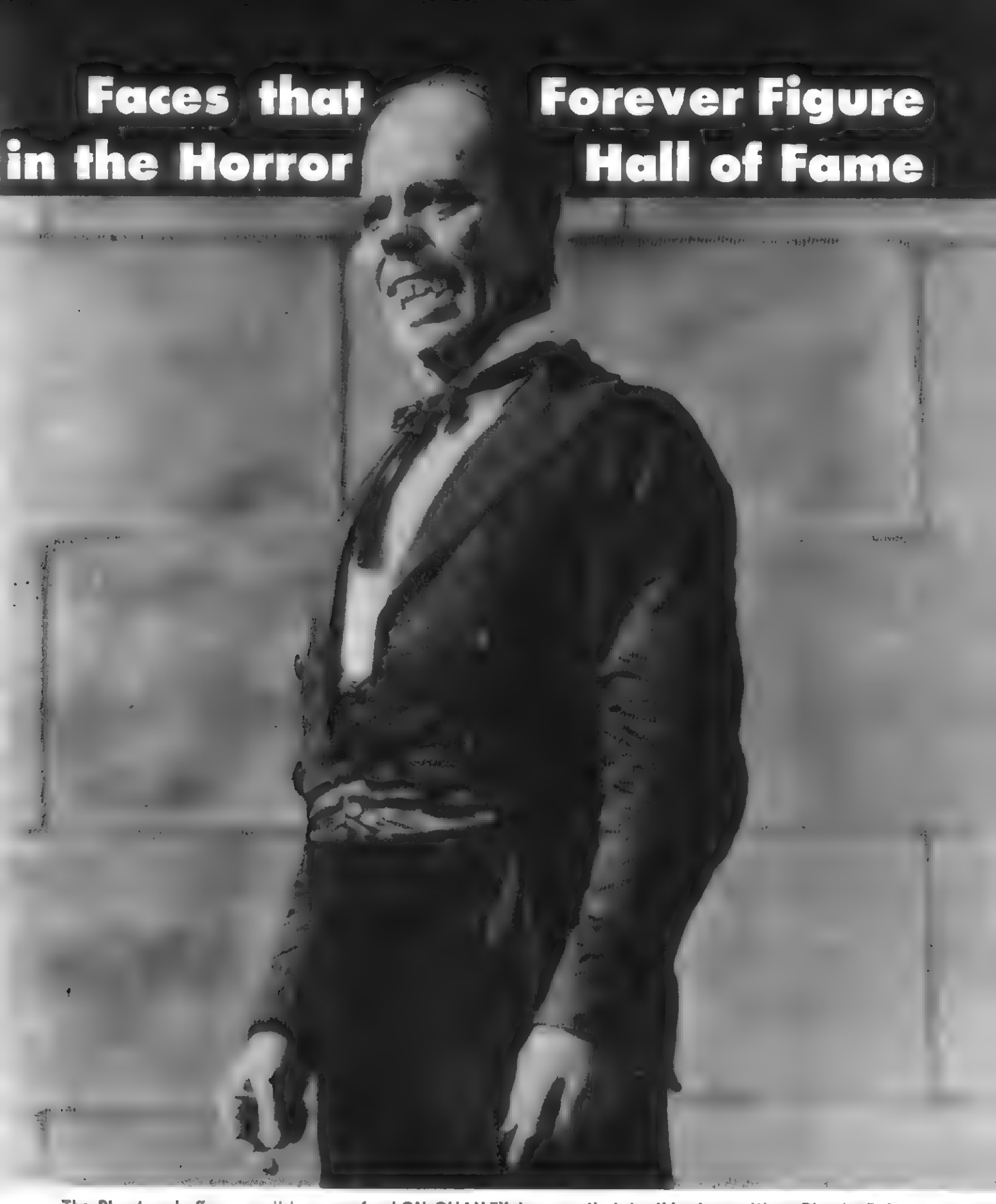
HALL OF FLAME

newest feature—
ges of those fa-
of yesterfear—
emories will al-
the imagina-
you will requ-
treated to an
foto selected
Personal Col-
the late Bela
nself . . . here
al Lon Chaney
ever another
& another . . .
Lionel Atwill,
Hatton, Ernest
Irving Pichel,
Frye, Conrad
and other Favor-
the past will be
to remind One &
their undying con-
to Horrordom.

The screen flared into a conflagration of roaring smoke & flames as GEORGE ZUCCO destroyed his own evil twin in the fiery climax of *Dead Men Walk*, a 1943 mystery melodrama in which Dwight Frye also frightened the public.

***Scared to Death* was the title of the thriller released in 1947 for which BELA LUGOSI posed for this character study . . . and "scared to death" was generally the condition of an audience after watching Bela exude his oily Hungarian horror-charm. . . . LUGOSI Lives Eternal!**

Faces that Forever Figure in the Horror Hall of Fame



The Phantom Laffs, as well he may, for LON CHANEY knows that to this day neither Claude Rains, excellent actor tho he is, nor "Lom" Chaney (Herbert), who wasn't given a chance scriptwise nor in the make-up department;—neither of these Phantoms has been more than a pale ghost beside *his* classic portrayal of the Mad Erik, *Phantom of the Opera*. LON CHANEY Shall Not Die!

WHERE O

FEARFUL PHANTOM

FEAR FOUR

LON CHANEY—Boris Karloff
Bela Lugosi—Vincent Price
—*together!*

Yes, these 4 Greats of Movie Monsterdom were recently gathered together under one roof. Two of them still alive, still creating new roles to remember—two dead, but having created roles never to be forgotten.

And the proof of their togetherness? Seeing is believing With my own camera I have recorded here for you on these pages the photographic evidence:

LON as Erik the Phantom unmasked—rearing up from his eerie organ .

VINCENT about to throw the electric switch and dispose of another victim . . .

BELA -the Thirsty Count—eager to quench his parched vampiric throat . . .

And the dead flesh living again in the KARLOFF creation of the Frankenstein monster . . .

Together! All together, for the firstime.

BELA LEERS

VINCENT'S VICTIM

N EARTH?

SOME
SOME

KARLOFF'S CREATION

BELA BITES

ERIK ENRAGED

I approached cautiously, whispered: "May I take your pictures, gentle(?) men . . ." They did not appear to hear me. Perhaps they were so engrossed in their actions. In any event, when they did not answer, I risked the wrath of phantom, vampire, man-made monster & mad doctor, and loaded, aimed & flashed!

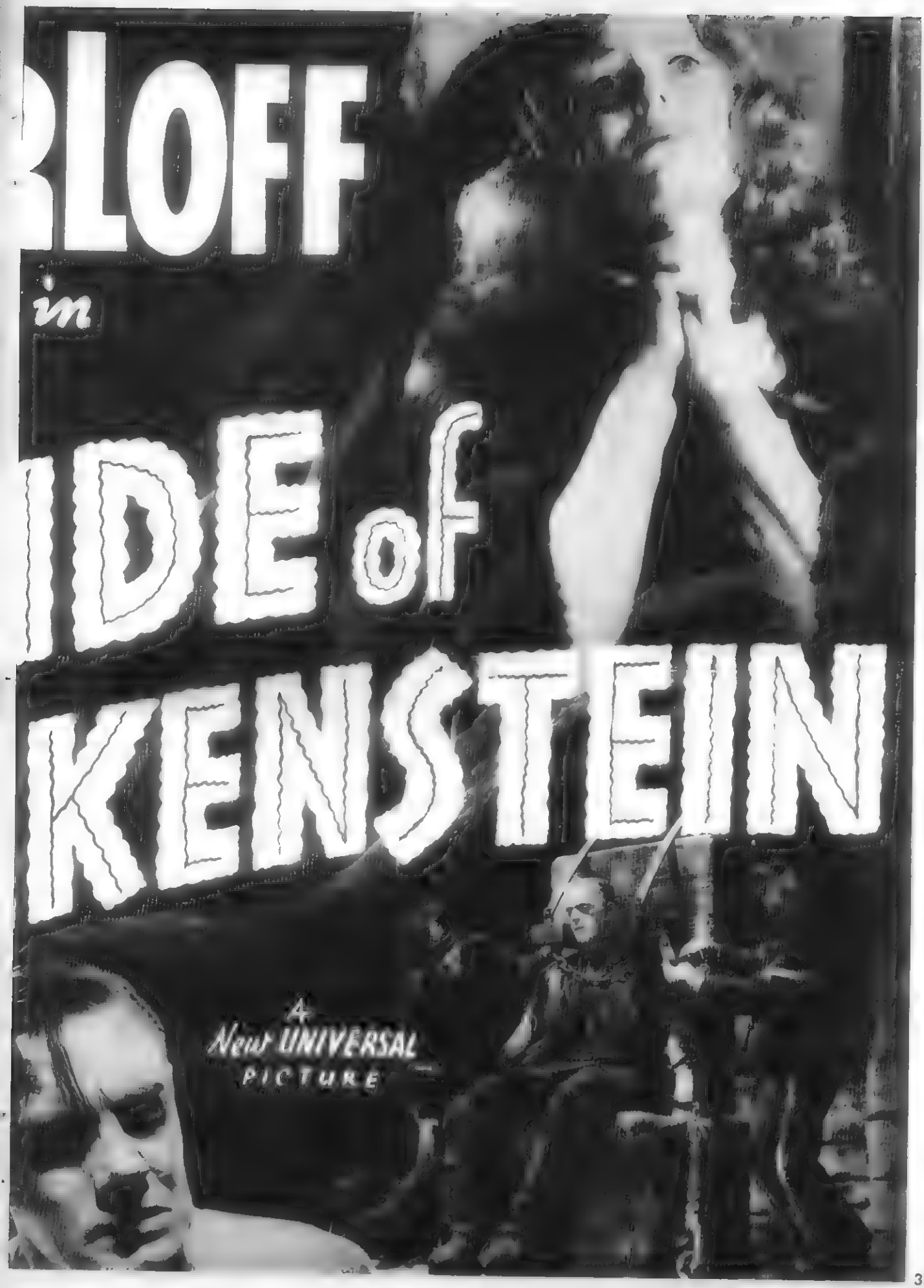
The results you see here

The creepy quartet will be viewed in person by Val Warren, winner of *FM's* Amateur Monster Make-up Contest, when he is jetted out to Horrorwood in the Spring (when a young man's fancy turns to fantasy) to appear in Poe's MASQUE OF THE RED DEATH and accompany your editor on a tour of Terror Town and its environs.

Where on earth -? If you live in, or ever visit, Southern Karloffornia, you're lucky, for then YOU TOO can see the Fiendish Four in their happy haunting grounds at—

THE MOVIELAND WAX MUSEUM!

KAR
The
BR
FRAN
COLIN CLIVE
VALERIE HOBSON
ELSA LANCHESTER
UNA O'CONNOR
ERNEST THESIGER
E.E. CLIVE
Screen Play by
WILLIAM HURLBUT-JOHN BALDERSTON
Directed by
JAMES WHALE


LOFF
in
IDE of
KENSTEIN
A
New UNIVERSAL
PICTURE

Like Dr. Jekyll's Mrs. Hyde, Elsa Lanchester plays dual role in **THE BRIDE**. Here she's seen at the beginning of the film, portraying Mary Wollstonecraft Shelley, the teenage authoress of the immortal classic of horror, ***FRANKENSTEIN***.

The Bride of the Century!
Her Honeymoon became a Horror Moon!
Their Love Match went up in Flames!

I was alive in 1935 and, as a guest of the President of the company that produced the picture, saw a preview of THE BRIDE OF FRANKENSTEIN on the Universal lot. I saw a lot more of what was shot—the full hour & a half—than what most of you are probably used to on television, the 75 minute version, clipped of a quarter hour.

Here, after a lapse of 27 years, is the complete story of THE BRIDE OF FRANKENSTEIN as I remember it, and as my memory has been assisted by reference to works by Mary Chadbourne-Brown, Michael Egremont, Eric Hoffman, Stephen Jochsberger, Blacky Semour & Ed Thomas to whom grateful acknowledgment.

FJA

Chapter 1

"Mary's Monster"

Outside, lightning cracked & thunder roared; the elements were in upheaval. Inside, by a crackling fire place, a young woman knitted calmly and occasionally engaged in conversation with her husband, Percy Bysshe Shelley, and his friend, Lord Byron. *Her* name was Mary Wollstonecraft Shelley and in her late teens she had become the world-famous authoress of *Frankenstein, or, A Modern Prometheus*, first published in 1818

Mary spoke: "The storm seems to interest you, Lord Byron?"

He: "Yes . . . the crudest most savage exhibition of Nature at her worst, without, and we elegant 3 within. . . !"

Mary: "Lightning alarms me." She shudders

Lord Byron laughs: "Astonishing creature! You, my dear young lady . . . frightened of thunder, fearful of the dark. . . And yet, you have written a tale that sent my blood into icy creeps. Difficult to believe that that bland & lovely brow conceived a Frankenstein—a monster created from the corpses taken from rifled graves."

Mary: "But why shouldn't I write

The reign of terror begins. From the bottom of the old mill where its burned body was thought to have perished, the ghastly muddy monster emerges to survey the gray sullen landscape around him.

The monster's creator lives too. Stunned by his fall on the windmill's vane, and in great pain, the seriously injured Baron Frankenstein is comforted by his wife. (Colin Clive & Valerie Hobson.)

Previously unpublished close-up of Karloff in his second stage monster make-up, after his face was exposed to the flames of the burning mill.

of monsters? My purpose was to write a moral lesson."

Lord Byron "Well, whatever your purpose may have been, I myself take great relish in savouring each separate horror I roll them over on my tongue" The author warms to his description "What a setting in that churchyard the sobbing women following the priest up the hill to the moonlit cemetery the dull sound of the earth falling on the coffin that was a pretty chill!—then Frankenstein and the dwarf stealing the body out of its newly-made grave " He shakes his head in wonder, continuing. "How does she think of these gruesome things, Percy? Then they cut the hanged man down from the gallows, where he swung creaking in the wind exactly as it is howling tonight."

Mary was musing, mesmerized by the recital of her own horrors. Then she heard Lord Byron say: "So fearful, so horrible that only a half-crazed brain could have devised such a travesty of Nature And then, at last, Frankenstein himself thrown from the top of the burning mill by the very monster he created." He paused, sighed. "I do think it a shame, Mary, that your story ended quite suddenly. I for one would have liked to know what happened after Frankenstein's body went crashing down from the roof of the mill "

Then Mary made a surprising statement. "Well," she said quietly, "it so happens that *wasn't* the end of it all. Would you like to hear what happened after that? I feel like telling it—after all, it's a perfect night for mystery & horror . . . the air itself is filled with monsters!"

Chapter 2

"The Blazing Skeleton"

The wooden bones of the old mill were still red with streaks of flame.

Una O'Connor thinks she'd prefer the Invisible Man to this ghastly sight in the night.

Tho the monster had been presumed cremated within, and the intert body of Baron Henry Frankenstein had been sorrowfully carried back to his castle, a group of thrill-seekers remained. Most morbid of these was Minnie (Una O'Connor), maid of Elizabeth, the wife-to-be of Henry Frankenstein.

"Well," gloated Minnie, "I must say that's the best fire I ever saw in all my life! I know it's terrible but after all them murders and now poor Baron Henry being brought home to die, well, I'm glad to have seen the monster roasted before my very eyes. Death was too good for him." She shuddered, muttered half to herself, half to her female companion: "It's all the devil's work and you'd better cross yourself quick before he gets you!"

The Burgomeister (E. E. Clive) attempts to shoo the crowd, and the garrulous women, home. "There's nothing more to be seen," he says. But Minnie suddenly screams: "There it goes again! It ain't burned out at all: there's more yet!"

As an unusually large flame spurts forth, Minnie shrieks: "The monster's insides caught at last: insides is always the last to be consumed."

The Burgomeister admonishes: "Move on! You've had enough excitement for one night. This strange man you called the Monster is *dead!*"

Chapter 3

"Encounter with the Creature"

But after all the others have departed, one sad pair remains: the parents of the little girl drowned by the monster. The wife pleads with her husband to return home. "Come, Hans," she begs. "The monster is surely dead now. Nothing could be left alive in that furnace. Why do you stay?"

"I want to see with my own eyes," he insists.

"He *must* be dead," she repeats, adds with a sob in her throat, "but whether he's dead or alive, nothing can bring our little Maria back to us."

The father is obstinate. "If I see his blackened bones I can sleep at night," he states. So saying, he separates himself from his wife, approaches the smouldering mill.

As Hans explores the wreckage for the grim satisfaction of discovering the remains of the destroyed creature, the charred flooring gives way and he tumbles into the dank dark waters of the cistern beneath. Half-drowning, he encounters a burnt timber and grasps it to keep afloat while he regains his strength. But he is not alone in the slimy waters: from the stagnant pool a hand emerges, followed by an arm—attached to a body of inhuman strength.

It is it, He, the undying monster! Karloff growls.

The doomed man cowers before the domed monstrosity, now more horrible than ever: ghastly, pasty-faced phantom, the crop of black hair scorched away to reveal the split on its forehead where the criminal brain had been inserted; the misshapen skull sutured together with strips of silver; knobbed rod of metal piercing its neck just below a long livid gash, forming a hinge for the head.

The pain-maddened monster reaches out and grasps the transfixed man by the throat, crushing the air from his windpipe, forcing his head beneath the black waters.

The waiting wife, puzzled, frightened, calls to her husband. Hearing a movement at the bottom of the ladder in the darkness below, she reaches down her hand to Hans. Her hand is clutched—but not by her husband, drowned. When the owner of the hand holding hers emerges into the moonlight, she has time for one shrill scream—of terror, despair, *death*

The creature casts her into the oily depths below to join the corpse of her husband. Mother, father & daughter have now all died at the hands of Frankenstein's horrible creation.

The night air is rent by one more piercing outcry that night: as Minnie the maid makes her way back to the Castle for "one last look", on the perilous mountain pathway she nearly collides with a figure born of nightmare. She runs shrieking like a banshee when her starting eyes behold the awesome face & figure of the resurrected Frankenstein monster.

Chapter 4

"Forebodings of Evil"

The Gothic arches of the bedroom's ceiling soared, up & upward into the blacker shadows of the night. Pale moonlight dappled the window. But to the tortured man lying on a bed of pain, tossing in delirium, the moonlight and the flickering flames of the candles melted into a single nightmare of fire—one flaming inferno thru which the pasty face of the Monster grimaced.

In his fevered dream the flames twisted & roared, climbed & soared, and once again he felt the great falling timber from above pinioning his body to the floor, crushing him.

Henry Frankenstein (Colin Clive) woke, a moan escaping his pale lips. His fiancee Elizabeth (Valerie Hobson) was at his side. She bent to soothe him. "You'll soon be better, Henry. As soon as you're strong enough we'll go away, forget all this horrible experience."

"Forget—? If only I *could* forget! But it's never out of my mind." He groaned. "I've been cursed," he whispered, "cursed for delving into the mysteries of Life. Perhaps Death is sacred and I profaned it. But, oh, what a wonderful vision it was!"

Elizabeth whimpers. "Oh . . . I don't know, Henry . . . I'm so frightened."

He comforts her, chides her fears. "You needn't be. What has happened is past, done with. The future is ours alone. Think of it! I dreamed of being the first to give to the world the secret that God is so jealous of: the formula for Life! Ah! think of the power to create a man! And I did, Elizabeth . . . I did it! And who knows, in time I might have trained him to my will; found him a soul as well as a body. I might have bred a new race . . . I might have found the secret of eternal life—!"

But Elizabeth fears this trend of thought. "Oh, darling," she interrupts his passionate monolog, "don't say such things! Don't think them! It's blasphemous & wicked! There are some things Man was never meant to know!"

But Dr. Frankenstein is not to be dissuaded. "Who knows?" he asks, "it may be that I am *intended* to know the secret of life—it may be part of the Divine Plan."

Elizabeth recoils from this philosophy as tho it were expressed by Satan himself. "No, no!" she pleads, "it is the Devil who prompts you! It's Death and not Life that is in it all—at the end of it all. Listen, Henry, while you were lying here, tossing in your delirium, I couldn't sleep. And when you were raving of your insane desire to create living men from the dust of the dead, a strange apparition seemed to appear in this room. It comes—a figure like Death—and each time it appears more clearly . . . and nearer."

Elizabeth is working herself into a near state of frenzy.

"Nearer, Henry, nearer! It seems to be reaching out for you . . . as if it would take you away from me!"

Henry tries to pacify her but his frightened fiancee becomes almost hysterical. "It's here, Henry—it's here!"

At that moment a thundering knock reverberates thruout the Castle. Someone is rapping on the great doors below, demanding entrance!

Chapter 5

"Sinister Scientist"

Is it man or cadaver that stands at the portals as a nervous Minnie opens them? Dr. Septimus Pretorius partakes of both. Tall, thin, white of hair, brittle of bone, aquiline of feature, with a face parchmented & creased as tho misused by life for a hundred years, the imperious visitor

informs Minnie: "Tell your master that Dr. Pretorius is here on a secret matter of grave importance and must see him alone—tonight."

The overwhelmed servant ushers the midnight caller to Henry Frankenstein's bedchamber. Henry, recognizing the savant, introduces him to his fiancee: "Elizabeth, this is Professor Pretorius. He used to be Doctor of Philosophy at the University . . . but . . ." he breaks off in diplomatic confusion

Pretorius cackles. "My *dear* Baron! *Booted* is the word. For knowing too much. Yes, just fancy that—for knowing too much. But now—my business with you is . . . private."

Elizabeth excuses herself. Pretorius continues: "The interesting result of your experiment, Herr Baron, is, so I understand, believed to have been destroyed in a fire which consumed the old mill."

"So I believe and so I trust," Frankenstein answers. But something in Pretorius' manner disturbs him. "Have you reason to believe otherwise?"

"One may create," replies Pretorius, "something which is, shall I say, immortal? Practically indestructible? We must work together. . ."

Frankenstein is startled. He shouts: "This is outrageous! I'm thru with it! I'll have no more of this Hell's spawn."

Pretorius, with his sinister lisping drawl, reminds Frankenstein: "You know, do you not, that it is you, really, who is responsible for all these murders? And there are *penalties* for killing people. "

Frankenstein realizes that he is being subtly threatened.

Pretorius continues: "Your crime has been traced back to me, your crime against Science. As a result, I am here knocking at your door—an outcast, my ambition ruined. Therefore I had hoped that you and I—no longer as master & student but as fellow-scientists — might together probe the mysteries of life & death. With your creature still at large in the countryside. . ."

Frankenstein feels himself being ensnared in a trap. His voice grating with anguish, he cries: "Pretorius, you don't understand! Aid you in a goal undreamed of by scientists? Science has nothing to do with it, has no claims on me any more. I *can't* make any further experiments. I've had . . . a terrible lesson."

Pretorius smiles wryly. "Very sad," he murmurs with false compassion, "very sad. But—you and I have gone too far to stop *now*. Nor, indeed, *can* it be stopped. I also have continued my experiments and that is why I came tonight. You must see *my* creations."

At the mention of success in the field of life-forces the old scientific fervor lights up in Henry Frankenstein again. He is *Dr.* Frankenstein

They say love is blind. In his search for a mate the monster is welcomed at the door of a man who cannot see. (The late O. P. Heggie.)

His first friend! The monster is accepted by the blind hermit as a fellow human being with a speech deficiency.

Monster, once burned by fire, is twice shy of flame.

Below, music soothes the savage breast of the human beast.

once more. He listens with new interest as Pretorius explains "After 20 years of scientific research and so many failures that I daren't think of them, I also have created Life My experiments didn't turn out quite as well as yours but—we are both after the same thing, why don't we work together? You have brought life to a creature which you made artificially, while I have created synthetic life. But so far I have only been able to create life on a *small* scale. Together we can correct this shortcoming."

Intrigued, Frankenstein agrees to accompany Pretorius to his Workshop of Life

Chapter 6

"The Incredible Shrunken People"

Pretorius, in his abode, turns out to be kind of the Rotwang of the Frankenstein set. In his medieval surroundings he proposes a toast "To new worlds of Gods & Monsters!" Then he produces a mysterious oblong box, covered with a black cloth. As he removes the cloth and places the contents of the container —6 glass jars—on a tabletop, Frankenstein gasps with amazement

Six living mannikins!

A half dozen flesh-&-blood dolls!

Human marionettes!

A miniature Queen, perhaps 7" tall, curtseys. A homunculus in the form of fat King Henry VIII. A ballerina & an Archibishop. An experiment with seaweed—a mermaid! And a veritable devil, of whom Pretorius explains: "I took a great deal of pains with him. Very bizarre, this little chap. Bears a certain resemblance to myself, don't you think? Sometimes I wonder if life wouldn't be much more amusing if we were all devils—with no nonsense about being devils and about being good"

Frankenstein shakes his head in amazement. "This isn't science," he exclaims, "it's more like black magic!"

"You think I'm mad," Pretorius frowns. "Well, perhaps I am But, listen, Henry Frankenstein. While you were digging in your graves, snatching limb & bone & sinew from the cadavers there; piecing the dead tissues together and welding the dead flesh into a monstrous lampoon of the living; I, my dear pupil, went for *my* materials to the very source of life."

Frankenstein is curious. "Why did they make you leave the University? I heard things but one doesn't always give credence to tales— especially such wild ones. The tales were *very* wild."

"It was nothing infamous, only a little—well—*unusual*, say"

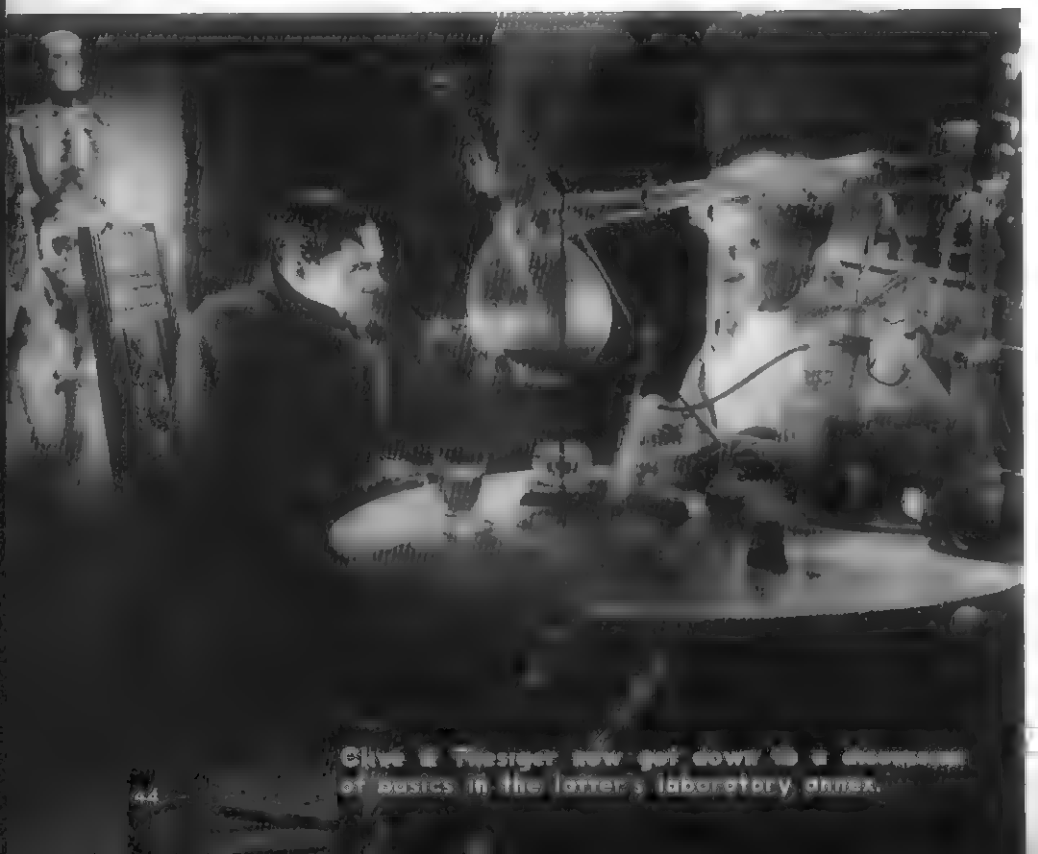
"Tell me more of these unusual cultures of yours."

"Oh, yes, the cultures. Well, I grew them as Nature does. I studied the

He didn't mean it! But the poor young girl of the woods is dead all the same, from a fall by the waterfall and accidental suffocation at the hands of the unwitting monster.

The mysterious Dr. Pretorius visits Baron Frankenstein to discuss a weird collaboration. (Dr. Pretorius: the late Ernest Thesiger.)

In his Gothic living quarters the gaunt gray scientist of the sinister drinks a toast to success with his reluctant collaborator, Colin Clive.



Clive & Thesiger now get down to a discussion of basics in the latter's laboratory annex.

growth of the human body from before birth. Many years I spent in research until at last I was ready to begin my great experiment.

"I constructed an electronically-heated incubator in which I reproduced as nearly as possible the conditions of Nature. Yet I did all this by artificial means—there were no human organs preserving an independent existence!" He laughs wildly at the latter remark

Again Frankenstein expressed his amazement. "But still," Pretorius continues, "you did achieve results that I have missed. Now, think what a world-astounding collaboration we can be. You and I together! Yes, Henry?"

Pretorius is taken up short when Henry says no

Pretorius: "Why do you thwart me? Do you think there are mistakes which can never be rectified? I assure you there are none. Come, leave the charnel-house and follow the lead of Nature. Let us create a new race a man-made race, upon the face of the earth! Why not?"

Frankenstein is tortured by conscience. "I daren't! I daren't even think of such a thing!"

Pretorius pays his protest no heed, continues: "Our mad dream is only half realized. Alone, you have created a man. Now, together, we shall create his mate!"

Chapter 7

"The Creature Karl"

At this point, nearing dawn, Pretorius felt a cup of warm coffee against the early morning chill was indicated for himself & his collaborator-to-be. "Karl!" he called. And a grotesque, misshapen mockery of a man appeared.

Karl (Dwight Frye)

Karl was a hideous hunchback and it was evident that not only was his physical structure deformed but his mentality as well. His twisted body reflected his twisted mind. And his face was a thing of horror, the countenance of a depraved criminal with wild bushy eyebrows one continuous ridge beetling from temple to temple, lips swollen & distorted as tho smashed by a pugilist's fist, teeth ragged, yellowed & protruding.

Altogether, an ungraceful disturbing sight, this Karl! Loyal only to Pretorius because of a kind of blackmail. "Obedient enough," as Pretorius put it, "only because he wouldn't dare be otherwise. There's quite a story behind all this. . .

"It happened about the time I was forced to resign my professorship. Actually it was a very small matter, a question of taking a corpse out of the mortuary. You know how difficult it is to get cadavers for dissection."

"You employed a resurrection

man?" asked Frankenstein.

"Of course . . . and there was some trouble about it. It happened that the lady—oh, I forgot to tell you it was a lady—was in the habit of suffering from cataleptic fits. Her townspeople were quite aware of her malady but on her first day here in our town of Frankenstein she was seized with a fit in the marketplace and, thinking her dead, they placed her in the mortuary!"

"But how terrible!" Henry exclaimed. "And she was not dead at all?"

"*So they said.* But how was *I* to know?"

"But there were signs, surely?"

Pretorius nodded nonchalantly. "To be sure—when one is looking for them. Curiously enough, I did think the body rather warm before I started dissecting."

Frankenstein was now thoroughly horrified at the recital. "And you paid no attention?"

"It never occurred to me to realize what had happened. And then, when she *did* recover, it was too late to do anything about it. You see, I had done quite a *lot* of dissecting

Dr. Pretorius re-introduces Baron Frankenstein to his jigsaw giant.

The Monster runs amok!—terrorizing & trampling villagers in his path.

The Master of Miniature Life displays his bottled specimens (and speciwomens): Left to right—Queen (Joan Woodbury) . . . Mermaid (Josephine McKim) . . . His Satanic Majesty, complete with pitchfork (Peter Shaw) . . . Baby on high chair (Billy Barty) . . . Dancer (Kansas DeForrest) . . . Arch-bishop (Norman Ainslee) . . . and living replica of King Henry the Beheader (Monty Montague).

before she screamed . Afterward, I did the only merciful thing."

At this juncture Karl happily appeared with hot coffee, served with a perpetual expression of sullen hatred.

"Poor devil! Why do you mistreat him?" Frankenstein asked after Karl was out of earshot.

"Because my life depends on it—he would kill me if he feared me less."

"But why does he hate you so? Surely you could have gained his friendship?"

"Never. Karl is without finer feelings. And it is his very indifference to anything but me that makes him an ideal servant—especially for me."

Chapter 8

"Ghost or Madman?"

Elsewhere in the village of Frankenstein that night, many were still awake & discussing the diabolical happenings so recently ended by the purification of flame. The Burgomeister sat in his favorite tavern and heard certain wild speculations discussed. "They say it was a dead man's corpse that killed little Maria Kramer," said one man.

"Old wives' tales!" scoffed the Burgomeister. "How could a dead man walk about?"

"There's such a thing as witchcraft, sir," an old farmer opined.

The Burgomeister humphed. "You are quite wrong there, there is no such thing as witchcraft, modern science has disproved it." But the farmer was not convinced. He asked: "Would *you* go on the Brocken on Walpurgis Night?"

The Burgomeister began to answer, then changed his tactics. "I'm not going to say the Monster wasn't a very unpleasant & frightening sort of madman," he began, "but, well, he was a *man* like any of you. Ghost, indeed!"

"Master," said a townsman deferentially, "we didn't say he was no *ghost*, what we said was that he was made up out of dead bodies and set goin' by magic, like a puppet on the

end of a string."

The Burgomeister was indignant His ire was further roused when he was questioned as to whether he intended to hold Baron Frankenstein responsible for the murder & mayhem caused by his rampant creation. Almost apoplectic he choked, "Shut up! Every one of you! If I hear another word about the Monster, I'll clear this inn and order you all to bed."

Chapter 9

"The Monster Returns"

Driven by a criminal brain, the Monster left a wide & wanton path thru the countryside. His hair half burned off by the ravening flames of the old mill, strands matted to his oversize skull by the gluish green slime of the underground pool, his ox-like arms, his empty stare struck terror into everyone who saw him—and lived to tell the tale. The bloody ruin he left in his path was unholy to behold.

The Monster had learned only to obey its maker's orders and the commands of Dr. Frankenstein had not included the first law of humanity, Love Thy Neighbor. Things that screamed & scattered were to be caught & torn in the huge ungainly hands; thus it was that, when he happened upon a dozen little girls who began shrieking at the sight of his towering form as tho it were a scarecrow come to life, he took the life of the first one he caught

To hunger was to eat; food was found in kitchens; and if a puny woman attempted to keep him from food when his stomach gnawed, tried to bar her door, a single blow from her own axe was enough to silence her objection and allow him to reach his objective. As he left the highway for the forest, a huntsman lost his life via the Monster's stranglehold; and, deeper in the woods--

The tragedy of the little shepherdess The young girl sat on a bluff overlooking a pond fed by a water fall. Below, her flock drank A hundred yards away, unseen at first by the half-drowsing girl, the monster appeared. It was tired & thirsty it knelt beside a small body of water, scooped up a mouthful of the refreshing liquid, drank ravenously, like an animal. Then, in the mirror-like reflection of the water, it caught sight of itself. The heavy horrible features, scarred, burned, unbeautiful. It did not like what it saw. It roared & broke the surface of the water with its palm & outstretched fingers, breaking up the displeasing face, making it momentarily disappear. Then the monster lurched to its feet & shambled away—directly toward the shepherdess, now alerted & alarmed.

The young girl screamed & screamed & screamed—and backed away,

Dr. Pretorius, in his Caligari-like surroundings, sends his assistant (Dwight Frye) out for a fresh supply of spiders since he is running low on cobwebs.

Classic close-up of Dwight Frye (who died in 1945) as he appeared in character in THE BRIDE.

forgetting in her terror that she stood on the edge of a small cliff. Her loudest shriek of all came a moment later when her feet touched empty air & she fell into the icy water below.

For just a moment the Monster watched the helpless threshing of the girl, then it leaped into the pool beside her. To rescue her or drown her? Perhaps it did not even understand its own motivations. At any rate, the girl fought like one possessed, struggled & screamed, clawed at the Monster with her fingernails, raked its face—to no avail. The creature carried her from the pool, laid her on the grass—unconscious.

She came to, to look into the eyes of what seemed to her a fiend from Hell. Her instinct was to yell. *His* instinct was to clap a hand over her mouth to stop the annoying noise. But too late—her first outcry of horror had attracted the attention of 2 hunters nearby.

Spotting the monster, they loaded their muskets, approached cautiously. Sensing danger, the creature awkwardly began to run. *Crack! Bang!* Double barrels of powder & shot exploded at close range and from the cry of rage & pain from the monster it was evident that it had been hit.

It stumbled, swayed, grasped one forearm with a hand, then disappeared into the forest. One hunter went to look after the frightened girl, the other sped back to warn the townfolk that the monster lived.

Chapter 10

"The Fiend's First Friend"

That night the monster came across a hut in the woods. In it lived an old hermit (O. P. Heggie), a blind man who enjoyed playing a tune on his violin after a lonely repast. The hungry monster stood outside a window and was intrigued by the strains of music. A noise it made betrayed its presence and the hermit came to the door to invite it in. Being blind, the hermit was the first adult human being who did not shrink in horror from first sight of the monster.

"You are welcome, my friend, whoever you are," said the hermit. There was something queer about the old man's eyes which the monster but dimly understood; the white-bearded one looked and yet did not seem to see; and there was kindness in his blank stare. The Monster whimpered like a hurt animal and the bewildered hermit reacted, "Oh, my poor friend—come in, you are welcome."

"My poor friend." These were strange words, words no one had ever used to the monster before. Their meaning was not clear but the tone—it was something new, different from the usual harsh, strident, angry, fearful, menacing sounds made by human beings. Tentatively, the monster took a step thru the open doorway. A handclasp of friendliness fell upon its shoulder. It grunted its satisfaction when soothing hands touched its wounded head.

"Perhaps you are afflicted too," the hermit said. "I am blind & perhaps *you* cannot speak."

Speech, kindness & the need for friendship—in the ensuing peaceful week in the little cottage in the forest, these were things that the Monster gradually came to understand by association with the hermit. The monster became half-human. His burned & matted thatch began to grow again and was cared for. "Bread," the hermit taught him to say with great patience; and, even tho awkwardly thru his lips unused to speech, "good" & "bad" and the most important word of all —friend.

The monster enjoys his first taste of wine; like a schoolboy, gets dizzy from his first cigar. He growls the firstime the hermit builds a fire, remembering the tortured days in the dungeon at the beginning of his life when the sadistic hunchback Fritz used to terrorize him with a torch. But the hermit explains to him: "There is good & there is bad in everything. Fire, properly used, is man's best friend; abused, it can be his greatest foe."

This strange liaison of blind man & beast man might have lasted a long time had not the huntsmen who had wounded the monster finally tracked him down. When they entered the hut, the hermit was bewildered, the monster instantly aroused. A wild scene followed.

The monster dashed a gun from one hunter's hands. A table was overturned with a loud crash. The hermit cried, "What are you doing? This is my friend!" The hunters replied, "Friend! Good heavens, man —can't you see? This is the *fiend* that's been murdering half the countryside!" And only then do they realize the hermit is indeed blind.

One man explains: "This creature you call your friend isn't human. Frankenstein — the young Baron Henry—made him from the bodies of the dead!"

The hermit is lost, he cannot understand. He puts one fumbling hand trustingly on the monster's shoulder, asks: "What are they saying?"

One of the hunters takes advantage of the momentary distraction of the monster's attention to attempt to retrieve his gun. But the monster's huge foot stamps agonizingly on his hand and the monster's enormous fist sends him staggering across the room and crashing into a pile of straw & food. These scattering flammables are against the edge of the fireplace—and suddenly they catch fire!

In a few moments the tinder-dry interior of the hermit's hut begins to resemble a raging inferno! The monster, with a flaming hatred of all fire, rushes at the licking red tongues, kicking at them, stomping on them, attempting to extinguish them; growling in anger, roaring with pain when his flesh is singed.

In the smoke & confusion, the hermit is led to safety by the huntsmen, the while protesting at leaving his friend behind. The huntsmen flee the burning building, abandoning the monster inside for dead.

But a second time the monster escapes a fiery death, this time instinct leading it to abandon its hopeless cause in time to stagger thru the scorching flame & blinding cinders. Stumbling against smoke-hidden furniture unseen thru tear-swollen eyes, at the last moment it finds its way outside to safety.

Safety? A temporary term for a monster with every human hand & heart against it!

Chapter 11

"The Monster in Chains"

When the Monster is next seen, a concerted effort is made to capture it. Burgomeister, bloodhounds & bloodthirsty villagers all combine in the search. Snatches of conversation are heard:

"Wonder how many he'll kill this time?"

"He's not human. *We'll* never kill him . . . not with *these* things, anyhow."

"You're right—only a sacred bullet will kill such as he."

"The monster is a vampire—only cutting off his head & piercing his heart with an ash-stake will kill him. I have a piece of garlic in my pocket for protection." ("And on your breath, too!" echoes a peasant.)

When the monster is at last sighted, it is atop a cliff. As its pursuers attempt to capture it, it pushes against a huge rock on the cliff's edge—the boulder breaks loose—rolls down the mountainside—smashes on the road below, crushing men & dogs with its splintering impact.

In the torchlight of burning brands, light gleams from butcher knives, pitchforks, swords and the shining surfaces of great thorn clubs brandished aloft by angry men. The light reflects, too, from the snapping jaws of the angry dogs.

The Monster is at bay.

It roars, growls, flails its arm about in wild abandon, kicks at all who hound it—but is finally overwhelmed by the sheer weight of numbers.

The helpless creature is now trussed up to a crude kind of cross and, like a male counterpart of Joan of Arc being driven to the stake, is

The aroused villagers seize any handy objects as weapons with which to attack the Monster.

Frightened Frankenstein creation, knocks over graveyard monument.

Monster pauses in mausoleum, contemplating caskets of the dead.

Dr. Pretorius is aided by his ghoulish assistants in search thru crypts for boneyfied skeleton.

In movie's classic moment of macabre humor, Pretorius toasts remains of his grim reapings.

Pretorius tells monster of plan to build woman—beginning with these bones.

Dwight Frye, as Karl, contemplates unhappy result of man who used to weigh a skele-ton & carried a no-calorie diet to extremes!

loaded on a wagon and drawn back to the village.

Chapter 12

"Confinement & Escape"

It is almost like a Mardi Gras when the Monster arrives in Frankenstein town. The people dance in the streets & go wild with excitement. They jeer the bewildered creature, pelt it with rocks & refuse, mock & malign it—but somehow, with a kind of quiet dignity, it is greater than them all

A cry of hurt escapes the Monster's lips when the pole to which it is lashed is allowed to fall to the ground with a crash. Men pick up either end of the beam, carry the creature thru the crowds like an animal, a trussed boar. Down deep into a dungeon the Monster is transported, into the Execution Room where, bruised, bewildered, all fight gone from its great frame, it is forced into the garroting chair where murderers are strangled to death. Its head is placed in a confining neckpiece, a steel band about its scarred throat. Hand & foot it is manacled to the arms & legs of the wooden chair—the imprisoning staples driven deep by powerful blows from a sledge-hammer.

But in the end, the frail restraints of mere men could no more hold the Frankenstein monster than steel chains could bind King Kong, hold the Creature from the Black Lagoon prisoner. When it had regained its strength, with a powerful surge of energy the inhuman being snapped first one bond & then another, then burst from its cell like a ravening fury. Guards are maimed or murdered in its mad flight, townfolk flee in terror and once again it heads for the woods—and sanctuary.

In the forest the Monster encountered a roving band of gypsies. The wife of one went alone to the wagon that constituted her home-on-wheels, went to fetch some salt & pepper for the roasting meat she had prepared for supper. Instead of salt & pepper she found—the Monster! The gypsy mother uttered a scream of horror. Her young child echoed her. The husband came running to the rescue. But the Monster was not in a murdering mood—only hungry. It reached out its hand for food. Its first clumsy grab for the meat on the spit caused the prize to fall into the fire & when the Monster thrust its hand into the flames to retrieve it, once again it experienced the pain of its enemy, fire.

Clasping its seared & throbbing hand to the torn clothing of its chest, the pathetic creature lumbered off into the night. . .

Chapter 13

"The Creature in the Crypt"

The Monster is next spied by a little girl as he seeks to hide in a cemetery. In the inevitable pursuit that follows, the angered monster strikes a monument which, in overturning, reveals the entrance to an underground vault. Before the villagers can find him, the Monster descends into the dark dank depths of the catacombs

The Monster is not alone in the tomb.

At that very moment Dr. Pretorius and 2 assistants are performing a nefarious nocturnal deed of desecration of the dead. The Monster hears their voices:

Karl: "Which coffin do you want, Doctor?"

Pretorius: "Fool! You know the one I want. Find it—quickly!"

Sounds of searching, like rats scratching.

Success.

Pretorius: "Put it up here, atop the sarcophagus. Wait—before you chisel it open, read the inscription."

The voice of Karl the dwarf intones: "Died at age 18 years 6 months."

Pretorius grunts satisfaction and there follow the sounds of chisel thrusts, creak of splintering wood, crash of coffin lid falling to the floor. Then again the voices, Pretorius speaking in sepulchral tones, Karl & Ludvig saying macabre things:

"Pretty little thing, isn't she?"—Karl

Pretorius: "Yes, but I think I shall stay a bit. I rather like this place But, Karl—don't forget about the Baroness . . . most important!"

"No, Herr Doktor. Come on, Ludvig, let's get away from here. And if there's any more grave-robbing required of us, what do you say we turn ourselves in and let 'em hang us? This is no kind of life for murderers!"

The ghouls depart as Pretorius prepares to sup in the sepulcher.

Chapter 14

"Monster Meets Matchmaker"

The sight of Pretorius eating brings the Monster out of hiding. Pretorius carefully expresses no surprise, makes no uncautious move. Politely, he says: "Good evening."

Uncertain of its reception, the Monster points a finger at the doctor, inquires with its limited vocab-

FAMOUS MONSTERS scored again with another exclusive [illegible] chat of the scarred survivor

Karloff kidnaps Colin Clive's movie wife Valerie Hobson, whom editor Ackerman *actually* once frightened a scream from in the old Filmarte Theater in Hollywood by unexpectedly bending over her shoulder from the row behind her seat & requesting her autograph!

ulary: "Friend?"

The cold gray scientist replies: "Yes. Hungry? Help yourself."

The Monster seizes a chicken's carcass and thrusts it into its jaws, crunching flesh & bone alike in its ravenous haste to appease its hunger. "Food . . . good!" grins the monster. "Mmm . . . drink . . . good!"

After its appetite has been satisfied, the Monster becomes interested in other things It asks "You make man . . . like me?"

Pretorius replies: "No. Woman. Friend for you."

The Monster: "Woman? Friend. Wife!"

Pretorius: "I think you can be most useful. And, if necessary, you will add a little force to my argument with Henry Frankenstein. Do you know who Henry Frankenstein is and who *you* are?"

"Yes . . . I know. Made me . . . from dead."

Then the Monster expresses its philosophy: "I love dead . . . hate living."

Pretorius: "Good. You are wise. You shall have your wife And now, I have an important call to make."

Chapter 15

"Monster Meets Its Maker"

Pretorius makes his call on Henry Frankenstein, who reluctantly receives him in his study. Pretorius tells his one-time student that he has assembled all the necessary "parts" and now but needs Frankenstein's cooperation for the creation of the artificial woman.

The Baron demurs

Retiring to the rear door, Pretorius states ominously: "I think I can persuade you to change your mind"

Frankenstein is out of his chair like a shot & onto his feet at the sight that greets his stunned eyes *the Monster!*

Roles reversed, the Monster now says to its maker: "Sit . . . down!" It even motions with its hands in movements mimicking those used by Frankenstein when he first taught it the rudimentary reactions in the initial hours after its "birth". Its creator is amazed to see it alive, hear it speak.

Pretorius chuckles. "Yes, there have been a few improvements since you saw him last."

"You . . . make . . . woman!" orders the monster. "Friend . . . for me! Woman . . . like me!"

Henry is livid with rage, storms his refusal: "I'll have no hand in such

Creepy quartet about to ascend the eerie stairway to the aerie laboratory.

a monstrous thing!"

The monster frowns in anger, growls: "Must do!"

"Pretorius!" Frankenstein shrieks 'Get him out! I won't even discuss this until he is gone!"

Pretorius places a restraining hand on the monster, leads it aside, whispers something to it. The creature growls in indecision but finally obeys, making one last statement before leaving: "Must . . do . . it!"

Unseen by Henry, the monster goes around to the other side of the house to the room where Elizabeth is readying to depart. As the maidservant Minnie again shrieks her lungs out, Elizabeth is kidnapped by the monster. Frankenstein is powerless to save her and Pretorius, with a kind of satanic splendor, points a bony finger at his ex-pupil & declares: "I charge you, Baron Frankenstein, with the safety of your wife! No harm will come to her as long as you do what *he* wants."

Elizabeth, bound & gagged, is spirited away to a cave where her kidnapper—the creature—stands guard over her

Chapter 16

"The Birth of the Bride Begins"

Last scene of all. It is in the old deserted watch tower that Pretorius has converted into his laboratory. It is like an alchemist's alcove of old, with stalactite-like lightning rods running up to its vaulted ceiling, stalagmitic electrical devices descending toward the floor, a gargoyle's tower crowded with weird mechanisms that whirr & spark & buzz & hum. Great levers, rods, coils, knife-switches, rheostats . . . a Devil's cauldron!

Pretorius observes: "It is interesting to think, Henry, that once upon a time we should have been burned at the stake as wizards for this experiment."

Frankenstein ignores his macabre sense of humor, studies the glass tank where a heart floats in a nutrient solution. "Doctor," he says, "I think the heart is beating."

"On its own?"

"Look!"

Pretorius observes the heart with eyes ablaze. "Increase the saline solution!" he orders. "Is there any life yet?"

"No, not life itself yet, this is only the simulacrum of life. The action only responds when the stimulus of the electric force is applied."

Frankenstein & Pretorius glue

This magnificent behind-the-scenes shot of the fabulous Frankenstein laboratory constructed by Kenneth Strickfaden is another scoop brought you by the team of Publisher Warren & Editor Ackerman.

The marvelously atmospheric "mad lab" of Frankenstein as unholy 3 commence creation of female monster.

Dr. Frankenstein insists on communicating with his kidnapped wife before he continues with the experiment. Pretorius contemplates his request.

their eyes to the instruments for a number of heartbeats, then groan in disappointment as the heart stops beating altogether. "Shall I increase the current?" suggests Pretorius, but Frankenstein tell him it is no use, it is a fresh young heart that he must have.

Karl, the slave, is the knave of hearts, and Pretorius motions for him to come closer. "Karl," he explains, "you must go to your friend at the Accident Hospital. . ."

"What we need," interjects Frankenstein, "is a victim of sudden death. A female—young, preferably. Can you do it?"

"I'll try," answers Karl, and somehow we have a feeling that he will succeed—at any cost.

Chapter 17

"Countdown to Creation"

While Karl is on his mission of murder, Frankenstein & Pretorius check out the machinery. "First the diffuser," calls Frankenstein and the doctor crosses to a lever in the wall and pulls it. The ceiling splits open like an astronomical observatory. Two vulture-like heads poke over the opening above and a voice calls down: "Want us to start, Herr Doktor?"

"No, I'm only giving the apparatus a final overhaul. For God's sake don't let go the kites until I order it."

Preparations continue for an indefinite time, a fascinating potpourri of porcelain rings, snaking black cables, whirling discs, all contributing to the dark carnival of creation. Then Karl re-appears with the fresh heart—still warm & rich with blood.

Frankenstein is suspicious. "Where did you get it?" he asks narrowly

A silent answer is framed on the lips of Pretorius for the unimaginative hunchback to quote: "It was a—police case," Karl states.

Frankenstein returns to his work. He drives himself but tiredness begins to catch up with him, overcome him. As he begins to drowse, a heavy hand clutches his shoulder, rouses him. "Work!" he is commanded—by the Monster.

"Doctor, I'm exhausted," complains Frankenstein. "I must have sleep."

But the unsympathetic voice of the Monster repeats: "Work! Then sleep."

Frankenstein whimpers: "I can't work this way, I *can't!* Pretorius—for God's sake send him away!"

"I'll settle him," Pretorius agrees grimly and gives the Monster a drink—which it is too dull-witted to comprehend has been drugged before its very eyes. In a few moments the monster slumps unconscious on a cot.

Valiant Val! They really trussed her! She's going to have to talk to Henry with no hands—and with Karl as an eavesdropper.

Chapter 18

"The Miraculous Moments"

"Well, now we can proceed, yes?" says Pretorius. But Frankenstein is still disturbed. "What of Elizabeth?" he inquires.

"Alive and well."

"I don't believe it."

"Calm yourself. I'll give you proof." Pretorius steps to an unusual box-like mechanism, his own invention preceding the telephone, and over the voice-carrier Frankenstein is permitted to carry on a brief conversation with his wife. Then:

Everything is in readiness.

A great electrical storm is brewing, the atmosphere is supercharged with electricity.

The heart is beating regularly.

The brain is properly positioned, electrodes attached.

Karl cries: "The storm is rising—listen!"

'And the barometer is still falling,' Pretorius adds, checking the instrument on the wall. He walks to the operating table where the supine figure lies, the shroud-wrapped form of the body waiting to be endowed with life. "Isn't it amazing, Henry," he whispers, "that lying here within this skull is an artificially developed human brain; each cell, each convolution, ready . . . waiting for the life to come. . . " A roll of thunder interrupts his speech. "Look! The storm is coming up over the mountains . . . it will soon be here!"

Frankenstein glances toward the closed ceiling-trap. "The kites—are they ready?"

Karl calls to his companion atop the tower: "The kites! The kites! Get 'em ready!" And Karl himself runs up to the top of the tower.

In the midst of the confusion, the Monster wakes, makes its way to the tower top.

The storm gathers its great forces.

On the roof, the captive kites are released to the raging winds, soar higher & higher among the storm clouds. The thin wires sing in the wind and the copper strands glint in the lightning flashes. Frankenstein, clinging to his kite-strand as the wind tosses his hair, is beside himself with ecstasy of creation, laughing wildly, insanely, into the face of the crescent moon as it peers between 2 ragged clouds. Bolts of lightning burst again & again out of the blackness and Frankenstein senses that the table is rising slowly from below, up & up to the great workroom's domed ceiling.

Life out of the storm! Once more he is capturing the great ray that first brought life into the world, the ray beyond the ulra-violet, the highest in the spectrum.

Franz Waxman's masterful music matches the electrifying spectacle

Frankenstein, the creator of life, gives last minute instructions to his awestruck assistants.

on the screen as cymbals clash & trumpets blare and the cradle of the new creation rises majestically in the air.

Chapter 19

"In Life There Is Death"

Even as the mighty melodrama of the birth of a new being is brought to fruition, death strikes atop the tower. Karl, frightened of the Monster when it appears on the plateau, seizes a torch & attempts to drive it away. But the Monster drives Karl back instead, back & back and then grabs the terrified dwarf, shakes him as a terrier shakes a rat, and tosses his screaming body off the top of the tower to land broken & crushed 10 stories below

Tying the kites to the windlass, Frankenstein clambers down to the laboratory.

Above, the lightning flashes; under the great dome, the thunder reechoes.

All is ordered, controlled pandemonium

Frankenstein pulls the final switch that lowers the elevator-table from the skyport and he and Pretorius rush to the bandage-swathed female figure

Does it live?

Pretorius grasps a pair of surgeon's scissors and cuts a narrow strip from temple to temple. Revealed are—2 widely staring eyes that stab shivers down the spine.

She lives! Frankenstein cries it aloud in exultation: "She's alive! Alive!"

Feverishly they tilt the table upright. The newborn woman makes a tentative motion of raising her arms, an effort that drains her temporarily of all her strength. While she is in a state of collapse from exhaustion. Pretorius & Frankenstein carefully unwind the bandages from their creation

As the last of the head bandages are removed, we view the new creation in all its macabre glory

The vision of the vitalized woman wrings an expression of awe from the thin lips of Pretorius who, to an organ-like accompaniment, declares:

"*The Bride of Frankenstein!*"

And, indeed, it is she—the most fascinating face-of-fantasy ever seen upon the screen with the single exception of the Metropolis robot. 7′ tall, she towers, dwarfing her creators, her great shock of jet black hair flaring up from her forehead, fanning like a peacock's tail, and, from her temples, waves of platinum white, streamlined strands of shining silver to match the electrical elements which brought her brain & body to life.

Wide staring eyes . . . red pouting lips, heart-shaped, bee-stung . crimson scars, like needle work, outlining her ears and gashing their way along her throat . . . her eyebrows angling off toward infinity

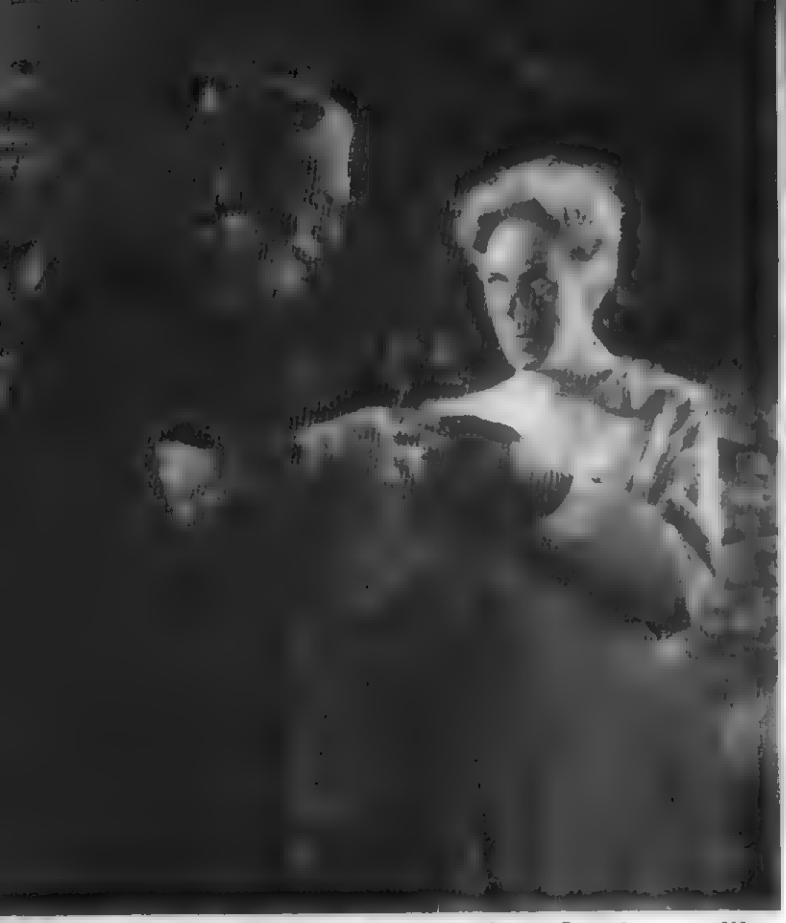
Woman of wonder! Creature incredible!

Chapter 20

"Fateful Meeting"

Saddest scene of all: The Monster now appears to claim his bride. With halting steps, hands held out fumblingly for friendship, it approaches its female counterpart from behind. She (Elsa Lanchester—perfect,

Another FAMOUS MONSTERS "first": firstime the Great Kites, capturers of sky-high lightning bolts, have ever been shown in a magazine!



Pretorius tricks unsuspecting Creature with knockout drop in drink.

"There is one scene in which Pretorius & Frankenstein make a heart for their she-demon out of the still warm organ of a young girl murdered by their assistant" reported TIME, 29 April 1935. This shot was obviously taken right around that time!

super) takes one quick sidelong glance at her big romance and reacts in a way that I will never forget till my dying day. I think I am safe in saying that, for I vividly recall her appearance across a gulf of 27 years.

She *skreeks*. There is no other word for it. She invented the sound to fit the unique circumstances. A strident frenzied choking expression of horror & revulsion forced from a throat clogged with terror

It is one of the screen's truly pathetic moments, a masterpiece of acting, when these 2 monsters meet, one attracted, the other repelled, and the Karloffian creation's heart is broken by the freshly born female-from-the-grave.

Its eyes glazed with sorrow, the Monster mutters to itself: "She hate me."

Frankenstein feels compassion for his creation, tries to assure him it isn't so. But: "No," reiterates the Monster, "she hate me. Like others." A light of purpose, of determination enters the great brute's eyes. Frankenstein senses imminent disaster

The Monster begins wrecking the laboratory. Pretorius attempts to stop him but is swept aside like a matchstick. Pretorius shoves a table of medical equipment in the Monster's path but it too is knocked aside.

The Monster stops short at a bank of switches, raises a hand to grasp one. Frankenstein screams: "The lever . . . look out for that lever! You'll blow us all to atoms!"

To complicate matters, at that moment Elizabeth, who has broken free of her bonds & escaped from the cave, comes pounding at the door, begging Henry to flee for his life. The Monster shows compassion, orders his former master: "Go. You go. We belong dead."

The Monster contemplates its female counterpart plaintively. She opens her mouth to scream but only a reptilian, a snake-like hiss issues from between her strange lips.

Pretorius pleads for mercy, escape, but the Monster refuses to spare his life. The Monster permits just time enough for Frankenstein and his wife to get safely away, then . .

The Monster allows the weight of its great arm to pull down the fatal lever

There is a tremendous explosion that rocks the countryside as laboratory, watch tower, Pretorius, assistants, the unwed Bride and the notorious living-dead Monster are blown to a billion bits.

* * * * *

Here's what CARL LAEMMLE SR. himself, President of Universal at the time, said about THE BRIDE when his company first offered her to the world:

Here comes the monster again—that weird creature created from dead men's bones by the crazed scientist, Frankenstein. He comes to thrill and scare you and *"make each particular hair stand on end like quills upon the fretful porcupine."*

In the original FRANKENSTEIN you thot he was destroyed in the burning windmill. But he wasn't. He escaped to the hills where an old hermit cared for him. Strangest thing of all, *he taught this man-made monster to talk.*

The monster demanded then that the mad doctor create a mate for him, or he would steal the scientist's young bride. In terror, the scientist secures the skeletons of 2 young women, kills another & secures her heart. And then in his gloomy laboratory, to the accompaniment of vivid lightning & crashing thunder, he again creates life & manufactures a bride for the monster.

It is gripping, exciting, thrilling & uncanny, with Karloff heading a superb cast and James Whale masterfully directing. Produced by my son, Carl Laemmle Jr.

(Far be it from me, FJA, to criticize a dead man—and especially one who was such a good friend to me when I was a youngster—but I see in retrospect that either "Uncle Carl" wasn't too familiar with his own picture or else his public relations people, who put words in his mouth, weren't. For as we have just seen, it wasn't Frankenstein but Pretorius who engaged in the notorious work in the catacombs; Franken-

Gauze-wrapped mummy-like form of Frankenstein monster's bride-to-be has electrodes attached to temples by Dr. Pretorius.

Pretorius grasps a control as electricity crackles in climactic moments of BRIDE OF FRANKENSTEIN.

This is the kind of girl the Creature dreams of for a mate. But we know what sort he'll get, *don't* we?

stein didn't kill anyone to secure a fresh heart, it was Karl; the lab was Pretorius', not Frankenstein's; and, finally, the Monster didn't *threaten* to "steal" Elizabeth, it did in fact abduct her without a word to her husband. Anyway, it was a good picture.)

* * * * *

VARIETY said: "This tops all previous horror pictures in artistry & popular entertainment values. The laboratory-created Eve for the grisly Adam has widened the appeal of the more skillfully produced sequel. John Mescall, presiding genius behind the camera, uses physical props, lighting, striking emphasis of the macabre & fantastic and the process shots to build the horrific mood in an extraordinary piece of mechanical spellbinding. Charles Hall's sets & atmosphere are certain to get highest critical praise. Karloff does a striking job, keeping his role on the fantastic borderland between the ruthless laboratory monster and a bewildered pathetic being with human impulses. His strange excitement in the presence of Elsa Lanchester, the synthetic Eve created out of the mad scientific passions of Frankenstein and the even more ghoulish Dr. Pretorius, is impressively played. Lanchester invests her roles as the monster's intended mate with eerie power, her scene as she comes to life from other human fragments to face Karloff being a stunning conception. Una O'Connor leaves memorable impression & rates high distinction for her frantic gibbering display of terror, running like a dreadful oracle thru the play. James Whales turns in an ace job of direction, measuring his pace & suspense for terrific climax when the monster destroys himself, his intended bride and Pretorius by blowing up the dark castle of necromancy. Original screenplay by John L. Balderston & Wm. Hurlbut is exceptionally fine writing, cunningly contrived for general entertainment & offering full fill of legitimate theatrical chills wtihout being too abhorrent. The final action in the tower of doom is the most magnificent mechanical scene within recollection—awesome as a page from Genesis.

* * * * *

From a newspaper clipping at the time: The sequel concludes, after unearthly din & much excitement, with an explosion. This reduces the unholy laboratory to a heap of grit & gravel. Probably this will hold the monster until next year when he crawls out of the debris for the premiere of FRANKENSTEIN'S BABY, featuring some Shirley Temple with a couple of rivets in her neck. Once this point is reached, the future

should be fairly easy. The Monster family traversing the route blazed at Universal for the Cohens & Kellys, in due time will turn out THE FRANKENSTEINS ON A GUNBOAT, THE FRANKENSTEINS AT PUTNAM HALL, THE FRANKENSTEINS OUT WEST, THE FRANKENSTEINS AT HAHATONKA, etc. If they are all as exciting as this one, they will be quite welcome. I urge all normal persons to risk a visit to the Tower, not so much to be terrified as to be amused. It's great fun to see Boris Karloff loping about. The yapping panic of the populace is most exhilarating. Groaning divertingly & howling amusingly, they maul each other thru runnings brooks & the forest primeval, up hillocks & into dungeons. It supplies the unreal thrill we once secured from Tom Mix & Tony. The settings are ominous, with lowering skies. The picture moves at a breakneck pace. The sanctimonious talk about the Dangers of Peering into the Divine Scheme of Things does at times, tho, become a bit thick.

Proving times haven't changed, these Shock Lines were used to sell the picture when THE BRIDE was born:

Who will be the Bride of Franken stein? Who will dare!

The shocker that will shake the town!

The super shocker of the century!

A woman—could you call it that? In its skull an artificial brain—each cell, each convolution waiting for the streak of lightning that would bring it to life—life worse than death!

Bolt your doors! Chain your windows! The monster is loose again and demands a bride!

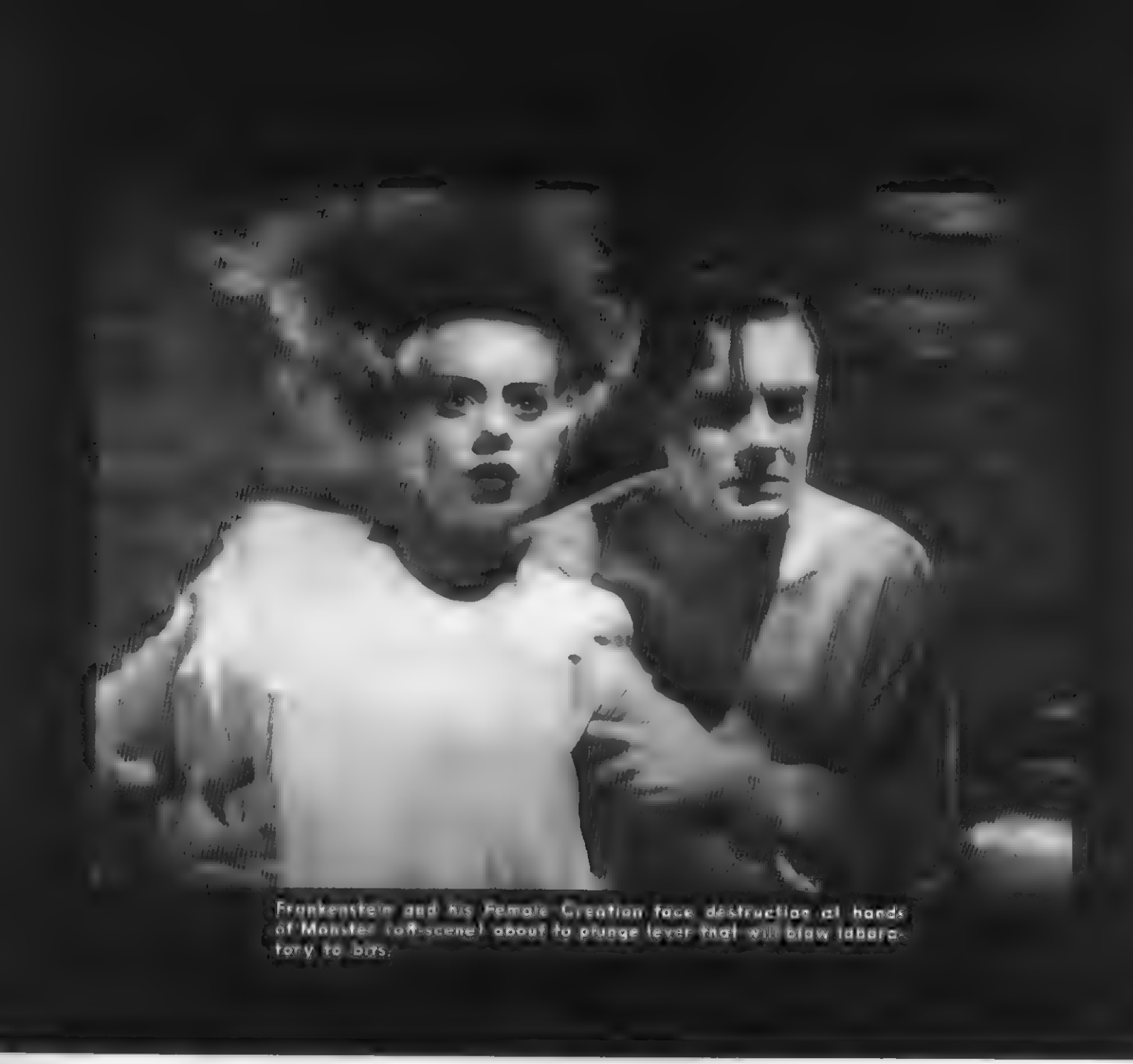
Torn between a desire to kill, maim, destroy—and mad with love for a creature like himself!

His strength was that of a dozen men and when he loved he was fiend incarnate!

Again he lives! He breathes! He walks! He sees But now he talks! He loves! He demands a mate! Staggering the imagination, challenging the thrill-proof—the terrific sequel to a super-shocker comes to the screen!

Monster finds shroud-wrapped hand attractive—but "bride" dusts him off like he's radioactive!

Bride-to-be (Elsa Lanchester, real life wife of Charles Laughton) reacts in horror as uncomprehending monster makes crude attempt to show human affection.



Frankenstein and his Female Creation face destruction at hands of Monster (off-scene) about to plunge lever that will blow laboratory to bits.

KARLOFF'S costume weighed 62 pounds in this role! Heaviest single items were the enormous shoes. No wonder he dragged his feet when they weighed 21 pounds apiece! Heavy pads & bandages underneath the costume built Boris up to giant size.

* * * * *

JOHN CARRADINE, later famed for roles in many a DRACULA MUMMY and other horror films, had a bit part in THE BRIDE! He was one of the hunters who happened upon the Monster in the hermit's hut.

* * * * *

SETS SET RECORD. In their day the many sets used for THE BRIDE were the wonder of the movie industry. It was said that no picture made at Universal Studios up to that time had employed so many & such remarkable sets. Many were made of stone, the most striking being Pretorius' watch tower laboratory, 70' in height, constructed of solid stone. The set was filled with the weirdest & most awe-inspiring machinery & props that the mind of Kenneth Strickfaden could imagine & the facilities of the Prop Dept. provide. There was also a huge underground burial crypt of stone . . . a mediaeval castle with vaulted ceilings, tapestried walls, ornate ancient-appearing furniture in huge reception rooms, bedrooms, central hall & diningroom, and turretted towers . . . a desolate graveyard on a hillside . . . caves in the mountains . . . the dungeon, scene of the monster's capture . . . and of course the cistern where the creature is first encountered at the base of the picturesque water-wheel.

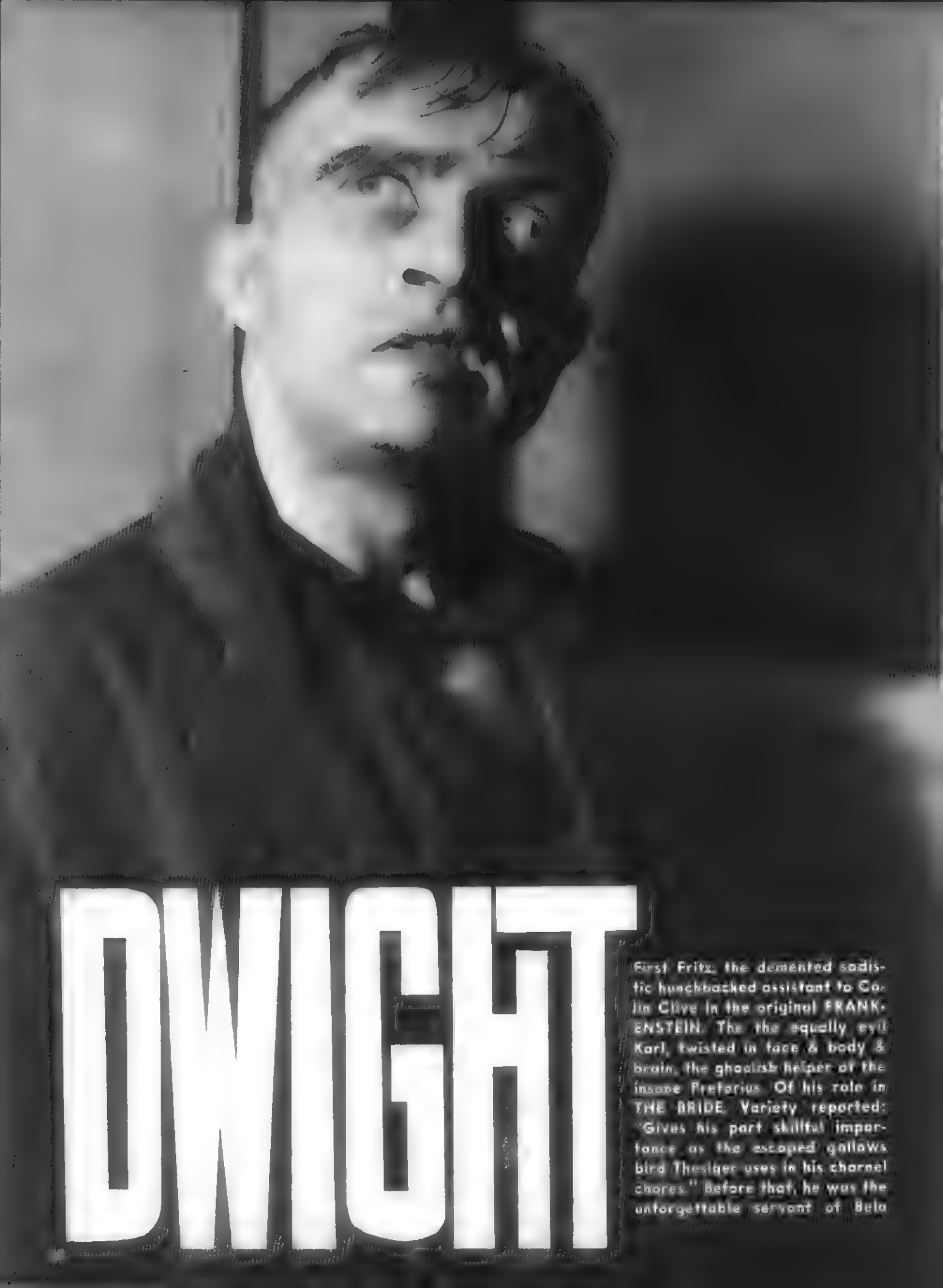
* * * * *

DOUBLE TROUBLE. It proved cheaper to *build* a stand-in for Karloff than to hire one! Because, just as it took 8 hours a day to make up the star, it would have taken as much time to make up his double! So—a permanent double was made for Karloff out of half-inch iron piping. The body was merely an upright pole. It moved on rubber tires. At the top of the pole, 7' above the floor, was affixed a plaster mask that was the exact likeness of Karloff as the Monster. It was covered with the same shade of greasepaint and a scar was made on the right cheek.

Bride of Frankenstein

PICS AND FAX

RARE PICTURES AND LITTLE-KNOWN FACTS ABOUT THE FILM



DWIGHT

First Fritz, the demented sadistic hunchbacked assistant to Colin Clive in the original FRANKENSTEIN. The the equally evil Karl, twisted in face & body & brain, the ghoulish helper of the insane Pretorius. Of his role in THE BRIDE, Variety reported: "Gives his part skillful importance as the escaped gallows bird Thesiger uses in his charnel chores." Before that, he was the unforgettable servant of Bela

FRYE

[illegible] Count in DRACULA [illegible] spiders [illegible] his unnatural appetite. DEAD MEN WALK and several other spookers were enhanced by his presence. Then, alas, (we just recently learned from John Andrews, a friend of *FAMOUS MONSTERS*) Dwight Frye died. In 1945. He will always be remembered; he will always be missed.

Half a monster better than none? Karloff meets his stand-in (with no legs yet!) and extends hand of fiendship but his armless double dummies up on him and won't talk!

Aerial view of the famous village built on the Universal lot for the FRANKENSTEIN series.

There were the same sort & number of big metal clamps in the false skull of the mask as were used to fasten the section of the monster's head on Karloff. Truly a role for a creature with will of iron & nerves of steel

* * * * *

LOST LORE. Did you ever hear this before? We think not. But prior to the actual filming of THE BRIDE OF FRANKENSTEIN, at one stage in the planning of the script there was some thot given to having Dr Frankenstein's *wife* be murdered & *her* brain inserted into the skull of Mrs. Monster! This obviously would have caused the female creature to be in love with Henry Frankenstein a fine hullaballoo!

* * * * *

MONSTER-CAL? Shades of Metrecal, Karloff lost more than 20 pounds during the making of the FRANKENSTEIN sequel. The heavy mask of cosmetics that he had to wear sealed off his facial pores & caused the generation of such terrific body heat that he boiled & steamed away day by day!

* * * * *

COLIN CLIVE. The actor who portrayed the creator of the creature was a descendant of the famous Clive of India. He was born in St. Malo, France, in the year 1900, and at the time he appeared in THE BRIDE stood 6′ tall, weighed 154 lbs, and had black hair & gray eyes. I (FJA) personally was a great fan of Colin Clive's and it was a sad shock to me when he prematurely died a few years after becoming famous as Frankenstein. I actually saw him in death, lying in a bed at a mortuary where it was possible for the public to view his body. He looked remarkably as he had when lying in bed in THE BRIDE OF FRANKENSTEIN.

* * * * *

KAR-*LOFF* AT FIRST SIGHT. "Youngsters get a thrill out of my fantastic get-up," Karloff said at the time of the picture's making. He had a veritable love affair with a dozen little girls who worked in his company for a few days. "They liked to flock about me," he reported, "lifting my enormous shoes, pinching my padded legs & otherwise making a determined effort to find out just what made, the Monster, tick."

* * * * *

WHALE OF A DIRECTOR. James Whale's personal scenarios for motion pictures were, literally, a work of art, for in his pre-Hollywood directorial days he was a cartoonist for a London weekly newspaper.

Tea time for English actors! Left to right, it's a refreshment break during the filming of THE BRIDE OF FRANKENSTEIN for Ernest Thesiger, Colin Clive, Boris Karloff & Elsa Lanchester (looking like a Bride of the Mummy!)

"As convincingly lunatic a scientist as ever reached the screen"—*Time*.

Artist with his striking oil portrait of Karloff as The Monster.

Scattered thruout the pages of the script of THE BRIDE were many sketches in which he pictured the various characters as he conceived them. What a collector's item such a script would be! In a tragic accident, Mr. Whale fell into his own swimming pool, out in Southern California, several years ago, and was drowned. A great talent went with him. He and Ray Bradbury had been conferring around that time on a project which would have interested all fans of the fantastic.

* * * * *

KARLOFF'S COLOR. If the question has come up once, it's been raised a thousand times: what was the color of the monster's make up? Well (hold onto your masks!) as reported at the time it was—

Monoxide blue? No.
Cheese-white? No.
Silvery? No. (That came later.)
Quote: *Gray-green greasepaint one-sixteenth of an inch thick!*

* * * * *

THE BOOK. The novelization, "The Bride of Frankenstein", was written by Michael Egremont and published (in England only, never in America) about 1935 or '36. It featured a cover jacket in color of a three quarter profile of the Bride. Its 26 chapters (preceded by Prolog) were:

The Homecoming
"He Must be Dead"
The Return
At Castle Frankenstein — A Strange Awakening
The Shadows Between
An Unwelcome Visitor and a Curious Request
A Voice from the Past — so Life Climbs
The Dream Magnificent — A Pact is Made
The Burgomaster's Prestige has not Suffered
The News Comes to Frankenstein Town
The Pursuit
The Capture
Dr. Pretorius is Optimistic
The Burgomaster's Prestige is even Further Enhanced
The Escape
"... and Gentleness, in Hearts of Peace..."
The Pursuit Continues
The Net Widens
The Master Comes Home and Finds Some Friends
The Turn of the Screw
The Doctor Shows his Hand
"... It Must be Sound ... and Young..."
"... Until Tomorrow, Baron!"
"The Storm is Rising ...!"
The Triumph
Finale

The book consisted of 252 pages and while its quality was in nowise comparable to the original Shelley work (begun June 1816, finished 14 May 1817, and first published in England in 3 volumes in 1818) the sequel is nevertheless in short supply & great demand by collectors.

END

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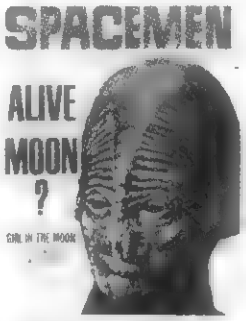

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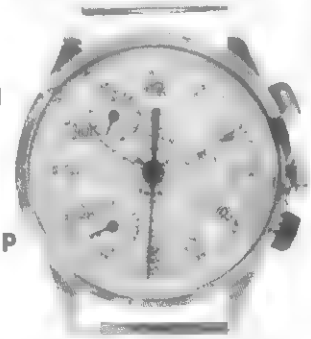

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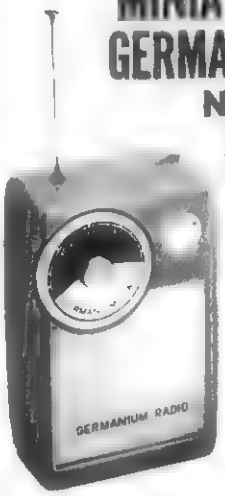

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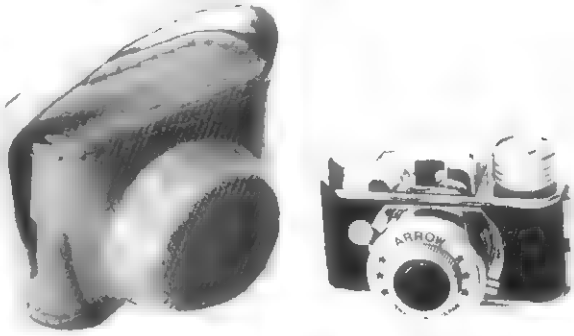

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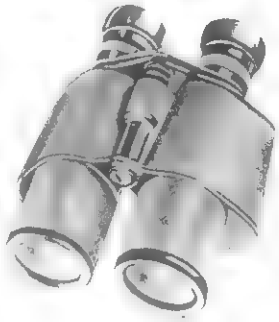

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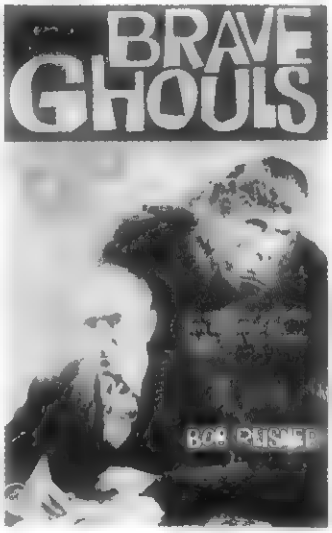

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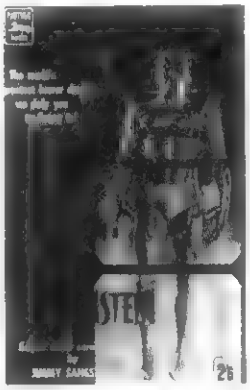

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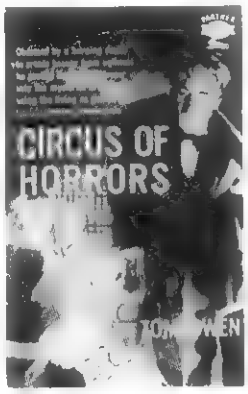

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LON CHANEY

The original Lon Chaney's performance in the movie *PHANTOM OF THE OPERA* is ranked as one of the best classics of the silent films Now—for the first time anywhere—you can show in your own home the famous 100 feet of film depicting the thrilling "Unmasking Scene" that takes place when Mary Philbin rips the mask from the Phantom's face in the underground dungeon beneath the opera house! Exposed for the first time in the hideous grotesque face of the Phantom—played by Lon Chaney, wearing the masterpiece of makeup he created just for this picture! Every collector and horror fan will want to own this thrilling role of film—available in either 8mm or 16mm—your choice!

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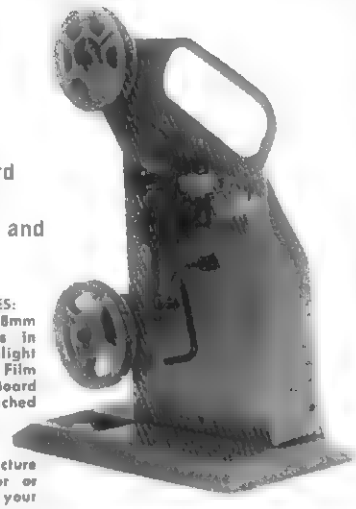

COMPLETE OUTFIT INCLUDES: Battery Powered, Hand-Driven 8mm Projector that projects Movies in Action—Two Standard Flashlight Batteries—25 Feet of Movie Film Subject—Lithographed Fibre-Board Table Top Screen With Attached Ease! Stand.

Here is a precision motion picture projector that will show color or black and white films right in your own home! Sturdy, not a toy, completely portable for showing anywhere in or out of the house. Reel holds 200 feet of any 8mm film (like the *PHANTOM OF THE OPERA* film shown). No plugs or connections to bother with—runs on inexpensive flashlight batteries. Projects pictures on any surface. Show home movies to friends at parties, etc. Perfect entertainment! Guaranteed in full.

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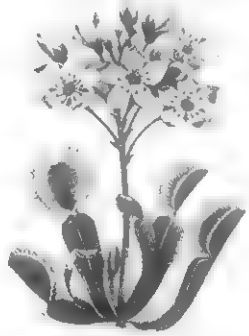
THIS PLANT ACTUALLY EATS INSECTS AND BITS OF MEAT!



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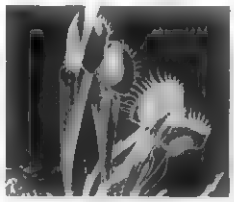
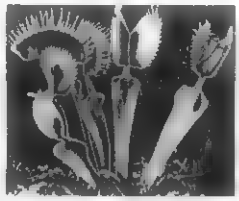
$1.00 THE WORLD'S MOST UNUSUAL HOUSE PLANT!





Unwary insect touches sensitive hairs, causing trap to shut. Plant then dissolves & digests insect. Trap will bite at (but will NOT bite off) more than it can chew—such as a finger or a pencil. In a few days, after eating an insect, it will reopen for more food.

A BEAUTIFUL PLANT! The VENUS FLY TRAP is unusually beautiful! It bears lovely white flowers on 12" stems. Its dark green leaves are tipped with lovely pink traps—colorful and unusual!

EATS FLIES AND INSECTS! Each pink trap contains a bit of nectar. It is this color and sweetness which attracts the unsuspecting insect. Once he enters the trap, it snaps shut. Digestive juices then dissolve him. When the insect has been completely absorbed, the trap re opens and prettily awaits another insect!

FEED IT RAW BEEF! If there are no insects in your house, you can feed the traps tiny slivers of raw beef. The plant will thrive on such food. When there is no food for the traps, the plant will feed normally through its root system.

EASY TO GROW! The VENUS FLY TRAP bulbs grow especially well in the home. They thrive in glass containers and will develop traps in 3 to 4 weeks. Each order includes 3 FLY TRAPS plus SPECIAL GROWING MATERIAL packed in a plastic bag. Only $1.00.

ADMIRED BY CHARLES DARWIN, FAMOUS BOTANIST AND EXPLORER

In 1875 Professor Darwin wrote, "This plant, commonly called 'Venus Fly Trap,' from the rapidity and force of its movements, is one of the most wonderful in the world . . . It is surprising how a slightly damp bit of meat . . . will produce these effects. It seems hardly possible, and yet it is certainly a fact."

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☐ Enclosed is $1.00 plus 25c for handling & mailing for 3 FLY TRAPS AND SPECIAL GROWING MATERIAL. Rush!!

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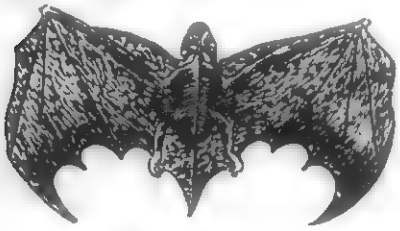
DRACULA RUBBER BAT

Enough to scare Dracula himself. This rubber bat comes with a suction cup that when stuck on the wall or laid on the bed will cause nothing but grief to the poor victim who walks in unexpectedly Full price only 75¢ each. Circle No. 8



GIANT FLY

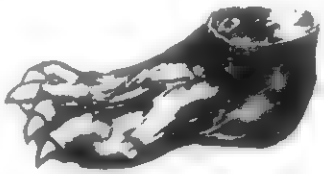
Realistic fibre-composition 8" model of an actual FLY. Large red eyes, green body, flexible black legs, and transparent wings with black veins. FLY has a rubber suction-cup on its nose— enabling you to stick it on any surface Full price only $1.98. Circle No. 2 in coupon.

[redacted]

These colorful rubber claws fit right over your hand like a glove. Enough to scare the wits out of your victims. (The werewolf on the cover of #3 issue is wearing them.) Full price only $1.50 each hand, or $3.00 for a complete pair. Circle No. 4 in [redacted]

MONSTER FOOT

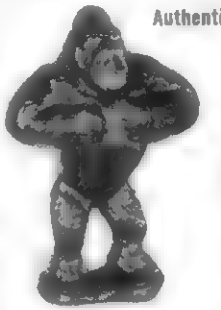
Gruesome feet are giant size to go on over shoes. Made of latex rubber and horribly painted, these ghoulish "feet" will frighten all. Create a riot wherever you wear them. Full price only $1.50 each foot, or $3.00 for a complete pair. Circle No. 5



WEREWOLF SIREN RING

A slick-looking ring that is worn on the finger. You blow into it and it gives off a terrific whirl that makes the sound of a powerful siren. Resembles the "cry of the werewolf." Perfect for secret club members. Only 75¢ each. Circle No. 7

Authentic KING KONG Replica



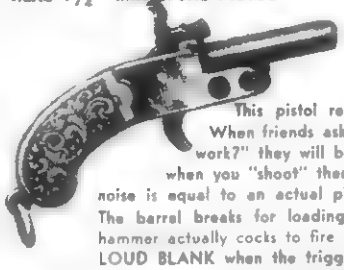
8 High Hollywood Collector's Item — In Natural Color. Mounted on Base. KONG-LIKE creation was especially designed to serve as a SECRET BANK! A slot in the back of the ape's neck takes over $20.00 in coins. Full price only $1.98. Circle No. 6 in coupon.

HORRIBLE HERMAN

FRIGHTENING ASIATIC INSECT

Let people look inside this 2½" box—then watch them faint! Inside is a horrible-looking type of insect with a fur body, scaley head, red eyes, and twin tendrils coming out of the head. You can make him lift his head and move around! Looks absolutely alive! Only 75c each. Circle No. 10.

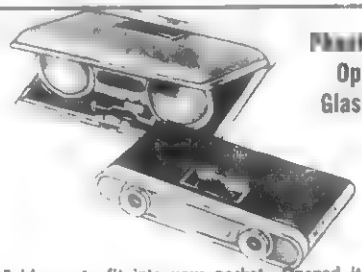
REAL 1½" MINIATURE PISTOL



This pistol really fires! When friends ask "Does it work?" they will be startled when you "shoot" them—as the noise is equal to an actual pistol shot. The barrel breaks for loading and the hammer actually cocks to fire the SAFE, LOUD BLANK when the trigger is pulled. Comes complete with 25 FREE blanks. Only $2.98. Circle No. 9 in coupon.

HOW TO HAVE A SPOOK SHOW IN YOUR OWN HOME

This easy-to-read booklet shows how you can create realistic supernatural tricks in your own living-room without special props. Turn out the lights and work these chiller-diller stunts on family & friends. Ten great tricks. Only $1.00. Circle No. 1 in coupon.



Phantom Opera Glasses

Folds up to fit into your pocket. Opened it becomes a powerful spotting glass. For sporting events, shows, plays. Sturdy metal construction, center focus with sight adjustment knob. Only $1.50. Circle No. 8 in coupon.

NEW!

SHOCK MONSTER

Here's a mask that will shock people out of a year's growth Eerie green skin, black twisted hair yellow teeth and a staring eye make this one of the most horrible characters ever created in rubber. Only $2.00 Circle No 18 in coupon.

NEW!

GIRL VAMPIRE

A white-skinned monstrosity with long black hair and big red lips. Perfect for girl-ghouls to wear when scaring family and friends. Even Mom will have fun wearing this to scare bill collectors away! Only $1.49 Circle No. 19

NEW!

TEENAGE WEREWOLF

A new mask just created in answer to the many requests we've had for a replica of the werewolf character now so popular with the teenagers. Colorful, hairy-type face with mouth open showing seven razor-sharp teeth! Only $1.49 Circle No 20.

NEW!

ONE-EYED CYCLOPS

A big blue-green eye in the middle of the forehead! Nothing like it anywhere! Walk down the street with this mask on and watch the people run. Invisible slits allow you to see out of both your eyes. Only $1.49 Circle No. 21

GHOUL

Eerie green and yellow ghoul looks as if he just rose up out of the earth! Enlarged ears and mouthfull of horribly large teeth, plus droopy, sunken eyes make this new mask a collector's item! Only $1.49. Circle No. 11.

MASKS!

FAMOUS MONSTERS mail order department features exciting items for all true monster-lovers, at low cost. Many thousands of readers have already ordered masks and other monster merchandise—and are now busy scaring friends and family silly!

All masks are Hollywood-type, made of extra heavy latex rubber, full-faced and flexible. They actually move with the face producing a most life-like appearance. Fits loosely on all faces, goes over the top of the head.

It's easy to order the masks and other items just circle the number of each item you want in the coupon at the bottom of this page. Print your name and address clearly, then mail coupon with the full payment for all items ordered, plus 25c to cover postage and handling. In most cases, the 25c pays for only part of the postage. WE PAY THE REST! All merchandise guaranteed. Sorry, no C.O.D.'s.

MASKS!

LAGOON MONSTER

Horrifying greenish Over-the-Head mask covers entire face, needs no elastic to keep on. Terrific shocker, with yellowish & red features. Looks just like real Hollywood kind, with lumpy skin and scales like fish. Very scary! Only $2.00. Circle No 12 in coupon

HORRIBLE MELTING MAN

Here's a great one! Inspired by the HOUSE OF WAX, this mask will startle anyone who sees it. Half of the face appears to be melting onto the floor! Only $1.49 Circle No. 14

SCREAMING SKULL

This grinning, bone-colored skull has white hair and deep, black eyes to make it one of the scariest masks ever designed. Only $1.49 Circle No. 15

GORILLA MONSTER

Imitation black hair and a mouth full of gorilla teeth make this ape mask a real horror creation. Be the King Kong of your neighborhood. Only $1.49 Circle No. 16

SUPER FRANKENSTEIN MASK

FRONT VIEW

SIDE VIEW

COVERS ENTIRE HEAD!

This horrifying heavy rubber mask was worn by our Frankenstein on the cover of Famous Monsters #1. It's the Super De-Luxe version of our Frankenstein face mask and covers the entire head. Impossible to tell who you are when you wear this eerie green Hollywood shocker! Has red lips, scars and silver bolts on neck & forehead. Black hair. Only $3.98. Circle No. 17.

MUMMY

Greenish terrifying likeness of famous Kharis covered with rotting bandages. Eerie yellow teeth & blue green eye sockets. Very authentic. Only $1.49 Circle No. 22

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Please rush me the items I have circled on this coupon. I enclose $.. .... in full payment, plus 25c for postage and handling

Please send via FIRST CLASS MAIL, for which I enclose 25c additional

Draw a circle around the number of each item you want

1	2	3	4	5	6	7	8
9	10	11	12	13	14	15	16
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Full Face FRANKENSTEIN

Original Frankenstein mask — the kind used in Hollywood. Green with red lips and scars. Silver bolts on neck and forehead. Only $2.00 Circle No. 18

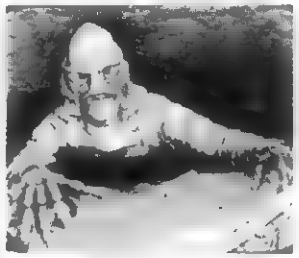
FOR SHOWING IN YOUR OWN HOME!

A COMPLETE COLLECTION of HORROR & MONSTER MOVIES

THE BRIDE OF FRANKENSTEIN

Boris Karloff as The Frankenstein Monster and Elsa Lanchester as his Bride-To-Be. The Frankenstein monster was bad enough, but the Bride now appears as a 7-foot tall horror, wrapped in gauze, ragged stitches scarring her neck!

THE CREATURE FROM THE LAGOON



In the Amazon jungle a living creature from 150 million years ago threatens a party of archaeologists. See the furious spear-gun battle to capture it in the Black Lagoon.

KILLER GORILLA

—see the daring capture of the savage bloodthirsty gorilla, actually captured and photographed on safari in darkest Africa—in one of the screen's most breath-taking scenes!

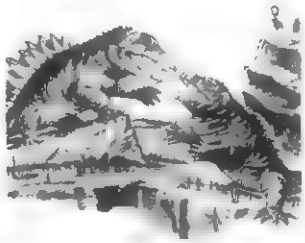
IT CAME FROM OUTER SPACE

A space ship falters in flight and spins to earth with its mysterious monster visitors. A brave scientist battles against time to send the unearthly monsters back to outer space.

ABBOTT AND COSTELLO MEET FRANKENSTEIN

Dracula, The Wolf Man, and even The Invisible Man join forces in this comedy shocker! Watch the daffy chain-reaction of fun as somebody dreams up the idea of using Costello's "brain" for the monster.

BATTLE OF THE GIANTS



Gigantic PREHISTORIC DINOSAURS are shown in a battle to the death as cavemen watch, terrified. The prehistoric days come alive again as the unearthly monsters engage each other in battle.

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☐ I want the 8 mm BATTLE OF THE GIANTS. Enclosed is $5.75 plus 25c for handling.

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ABBOTT & COSTELLO MEET DR. JEKYLL & MR. HYDE

A scientist invents a drug that turns humans into monsters—and Costello gets a dose of the serum! He turns into a monster and sires Scotland Yard on a crazy chase after the real madman. Only $5.75 for 8mm; $10.75 for 16mm.

BORIS KARLOFF in THE MUMMY

In 1932 Hollywood wrapped Boris Karloff in 150 yards of rotting gauze; for 6 hours they sprayed his face with chemicals & baked it with clay. The result: THE MUMMY—a screen horror classic! Only $5.75 for 8mm; $10.75 for 16mm.

COMPLETE EDITION 8mm (160 ft) 16mm (320 ft)

SEE IT IN YOUR OWN HOME!

Now you can own and show these COMPLETE films right in your own home! Truly classics of the motion picture screen!

WAR OF THE PLANETS

Complete Edition — 8mm 160 feet; 16mm - 320 feet

Desperate men from a strange universe kidnap a noted scientist to help stem the unearthly furies of an outlaw planet. A powerful barrage of exploding missiles follows his remarkable escape. Only $5.75 for 8mm; $10.75 for 16mm.

ABBOTT & COSTELLO IN ROCKET & ROLL

Complete Edition — 8mm 160 feet; 16mm - 320 feet

A runaway rocket ship, flying saucers and beauties of Venus drive Abbott and Costello along a riotous orbit of dizzy fun for some hilarious maneuvering in outer space! Only $5.75 for 8mm; $10.75 for 16mm.

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  Enclosed is $10.75 plus 25¢ for handling.
- ☐ I want the 8 mm WAR OF THE PLANETS.
  Enclosed is $5.75 plus 25¢ for handling.
- ☐ I want the 16 mm WAR OF THE PLANETS.
  Enclosed is $10.75 plus 25¢ for handling.
- ☐ I want the 8 mm A & C IN ROCKET AND ROLL.
  Enclosed is $5.75 plus 25¢ for handling.
- ☐ I want the 16 mm A & C IN ROCKET AND ROLL.
  Enclosed is $10.75 plus 25¢ for handling.
- ☐ I want the 8mm THE MUMMY.
  Enclosed is $5.75 plus 25c for handling.
- ☐ I want the 16mm THE MUMMY.
  Enclosed is $10.75 plus 25c for handling.

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These are books of many things of ship and stars and ancient Gods, of what the future brings and why the elves have disappeared and whether dreams have wings

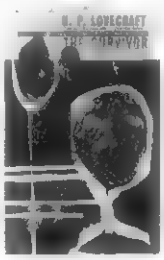
MORE THAN HUMAN

Theodore Sturgeon

Somewhere in this world are six people who—together — can do anything Some day, maybe tomorrow they will put their power to work and the world will be transformed. In the meantime they wait — to meet each other — and decide what to do.

SURVIVOR AND OTHERS

H. P. Lovecraft



The last 7 stories of the great master craftsman of the unknown Two novelettes and 5 stories which give you an overall look at the macabre world of Lovecraft . . . the fantasies, New England horrors, the Cthulku Mythos A treasure of the supernatural.

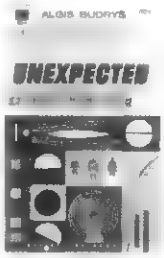
UNTOUCHED BY HUMAN HANDS

Robert Sheckley

These 13 stories stand for worlds unknown Some to probe interplanetary space, some to force open the doors of supernatural lure, some to chill the heart and freeze the blood, and one or two to make you laugh . . if you are not alone.

UNEXPECTED DIMENSION

Algis Budrys



Algis Budrys takes you on a tour of his way-out mind with seven different stories A collection that swings from robotics to PSI to time travel and into dusty corners of cob-webbed thoughts that lift the curtain of life and death

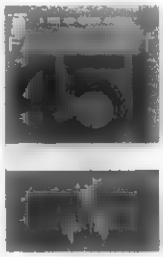
AFTER DOOMSDAY

Poul Anderson

In the darkness of Space they knew that Earth was gone The infinite void surrounded the Starship, a surviving rowboat in a never-ending sea searching the lonely heavens for other life How was the earth destroyed? Are other humans still alive?

FAHRENHEIT 451

Ray Bradbury



From a tiny box in her hand sprang fine copper wires which ended in a dainty cone plugged into her ear. Listening to far winds and whispers, sleep walking, the world empty all around her This is not science fiction or the future This is the here and now.

AND SOME WERE HUMAN

Lester Del Rey

The works of Lester Del Rey range from a hauntingly simple tale of those who may come after man disappears to a hilarious adventure in mishap & superstition The exciting and unusual are ever present in this collection of stories.

CHILDHOOD'S END

Arthur C. Clarke

Take a logical thread and spin it to its ultimate conclusion What you find at the end is at once fantasy escape and gruesome reality Logic has created its own blindness Here is a believable and prophetic look into the transformation of man

THE MARCHING MORONS

C. M. Kornbluth

34 years of science fiction and fantasy writing has made Kornbluth a name to conjure with In this collection of his stories you will find the best of his works, the wonderful imaginative stories of a limitless mind probing the foibles of mankind

BRAIN WAVE

Poul Anderson

An .Q of 500 is just about average Animals begin to move up in the world of intelligence Yesterday's genius is today's idiot And as the world spins, it evolves and takes a turn in a different direction

NOT WITHOUT SORCERY

Theodore Sturgeon

This is a collection of Sturgeon stories that takes you to the possible, the probable and even beyond Sturgeon writes with a sorcery of talent and the extraordinary alchemy to bring you the unreal & make you believe it

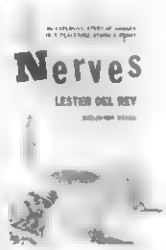
MESSIAH

Gore Vidal

They worshipped the Angel of Death. In California, where some strange cults flourish, there arose a new Messiah who knew that mankind yearned for death This is the story of how a new religion swept across the world . while a prophet and a promoter locked in silent combat for control of man's dark desire

NERVES

Lester Del Rey



This is no story of space ships or Martians This is a novel about our world—the atomic world, how it grew, where it grew and how it almost turned the tables on man This is the story of one day. A day of fear, a day of tension as man races against the disaster of the Atom uncontrolled.

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Ray Bradbury

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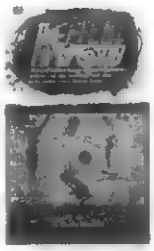
THE WONDER EFFECT

Kornbluth and Pohl

In recent years, reality has caught up with the science fiction world Here is a collection of famous stories by two of the finest SF writers, covering a wide range of subjects from an episode on Mars to a satiric comment on "shelter madness"

THE FIEND IN YOU



In the long reaches of the night have you ever cringed in a knot, curdled with terror at something remembered something you nearly did, or wanted to do? All roots of abysmal terror and monstrous evil lie in the human mind and this is the fiend in you

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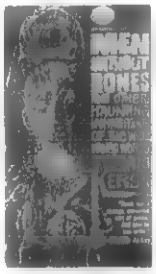
For those who enjoy the best in horror stories by Poe and Lovecraft. For those who enjoy off-beat masterpieces . . . stories by De Maupassant and Stephan Crane. For those who enjoy the sinister in science fiction . . . stories by Bradbury and Sturgeon. Fifteen weird masterpieces.

MEN WITHOUT BONES



Venture into this alarmingly convincing world of Gerald Kersh. Meet the horse whose stubborness changed history, or the murderer who confessed and confessed and confessed. Learn, too the secret of the Mona Lisa's smile or ponder, if you will, the case of Simple Simon, who lost the only important thing he had.

MORE NIGHTMARES

"FEAR exists. It lurks in the shadows of a lonely night; in the untenanted house and the tenanted tomb; it is at home in all the dark places, including those of the human mind and there are times when we must admit its pressing presence, acknowledge its existence in order to make our own more bearable. It forms the basis of all my work."

THE SHRINKING MAN

The man's name was Scott Carey. Eighteen months earlier he had begun to shrink, and no doctor in the world could stop it. He was six inches tall the day the Black Widow spider swung down from the shadows and came scrabbling across the concrete at him on giant, spiny legs.

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It was a weird theory. The criminologist and the psychiatrist had proven that the Ripper, who had once preyed on London's women, was roaming Chicago . . . waiting to make another "sacrificial murder" as his stars moved into the kill pattern. The theory led them to a wild and shocking party.

DONOVAN'S BRAIN

A masterpiece of horror! The million-copy best-selling thriller about a young scientist—and his weird experiments with a live brain with the immortal power of evil! On this classic suspense story was based the famous film DONOVAN'S BRAIN. Its celebrated author, Curt Siodmak, has written many science-fiction novels.

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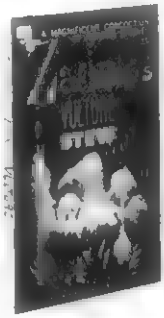
ZACHERLEY'S VULTURE STEW



Once again, ZACHERLEY dares to present a magnificent concoction of superior horror stories. This selection will chill, edify, delight and paralyze — spicing them (as Zacherley always does) with ghoulish humor, the result is sheer mayhem. An excellent collectors item!

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Invisibility is an idea which has enchanted mankind for ages—and is the perfect blueprint for exciting horror. No wonder that some of the finest writers have written on this theme! Among the very best are stories in this paperback.

TALES TO BE TOLD IN THE DARK

Do you have a secret desire to chill blood, tingle spines? Here are ten stories by the masters of horror, with hints by the editor on reading them aloud to your own circle. You'll be the life of the wake.

DEALS WITH THE DEVIL

Have you ever considered making a deal with the devil to gain your most eager desires? And yet not finally have to pay the score? Here is a collection of 12 terrifying tales about those who did — and those who succeeded

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THE DOLL MAKER

A tale of terror about the agony of a powerful man who cannot escape the strange mastery of an egomaniac practicing unknown horrors. A graphic emotional short novel of weird and chilling characters that seem absolutely real by a new author of frightening tales, Sarban. Don't miss this!

SOME OF YOUR BLOOD

Another great modern horror story by Theodore Sturgeon one of the most exciting authors of the terrible tale. Here is a short horror novel that reaches a haunting intensity. A brilliant novel of modern times that will play fantastic tricks with your imagination. The best from the master of fantasy!

ZACHERLEY'S MIDNIGHT SNACKS

Zacherley's own choice of short stories featuring a brew of ghouls, vampires, ghosts & creatures as horrible as you would want to meet with special chiseling notes on each from old Zach himself.

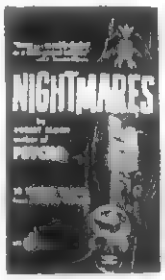
THE OTHER PASSENGER

Selected short stories related to the blood like the hero of The Other Passenger you suddenly feel beyond the yellow circle of your reading lamp there's something waiting, waiting to pounce. The bristles on the back of your neck rise up a shiver runs down your spine.

THINGS WITH CLAWS

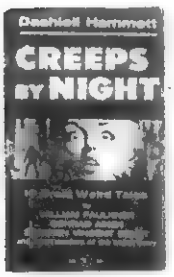
Here's one we could not put down until the last page was read. An absolutely fascinating collection of stories having to do with clawed creatures with murderous motives." Truly terrifying tales of worlds we dream about but wouldn't want to visit—and the creatures that inhabit these dream worlds!

NIGHTMARES



Weird tales by Robert Bloch are unique in the literature of terror. Millions of readers have been fascinated by his macabre masterpieces in magazines, books, motion pictures, radio and television. He has won the "Hugo" trophy for the year's best short story, the Edgar Allan Poe Special Award of the Mystery Writers of America.

CREEPS BY NIGHT



These are very special tales of horror. They are introduced by the late Dashiel Hammett, called by The New York Times one of America's greatest craftsmen of suspense. They include masterpieces by the most renowned experts of terror. They will give you hours of "delicious" shocking reading. These weird tales are for the true horror fan.

THE MACABRE READER

Dance of Death that fearsome carnival of the skeletons, weaving their gruesome evil in and out of the lives of the living, summarizes the essence of each of these shock masterpieces. Here are stories of terror from the lingering horrors of ancient Egypt to the unnamed monsters of the frigid cold and the tropic jungle.

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Specially designed to curdle your blood. That's this book. We call it MORE MACABRE, because that's what it is. The stories selected here are as ghoulish as any you'll find in print anywhere. They are the kind that will seek out that special little point of fright hidden in your soul—and probe it out, shrieking, into the night.

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When a sea captain brought a baby dinosaur to the home of a wealthy, brilliant scientist, it triggered off an expedition that well deserves the title of THE GREATEST ADVENTURE. For the trail of that little creature led straight into the unexplored, quake shaken Antarctic to a lost world overrun with monsters!

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He was a vampire. To live, this mysterious nobleman had to have the elixir of life, sucked from the veins of the living. This extraordinary horror tale tells the story of people caught in the spell of Count Dracula's strange powers

PREMATURE BURIAL

As Guy Carrell's coffin was laid to rest, his brain screamed—"I am not dead!" But life remained only in his fevered mind, in his tormented eyes. To those at his graveside — including his beautiful bride Emily —Guy Carrell was a corpse.

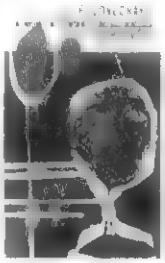
SARDONICUS

SARDONICUS — what was the secret that kept his house in terror? SARDONICUS — why did he wear a mask? SARDONICUS — had his wife ever seen his face? SARDONICUS — who was this man? A TALE OF GOTHIC HORROR AND [redacted] DEEDS

NINE HORRORS

Another chiller from our paperback Chamber of Horrors contains NINE super-horrific nightmares brought to grinning life by Joseph Payne Brennan. One of the best books FM's Editors have come upon in a long time! Guaranteed to entertain the true horror fan

SURVIVOR AND OTHERS



The last 7 stories of the great master craftsman of the unknown Two novelettes and 5 stories which give you an overall look at the macabre world of Lovecraft . . . the fantasies, New England horrors, the Cthulku Mythos. A treasure of the supernatural.

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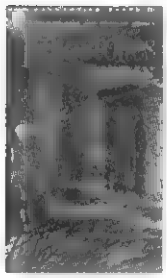
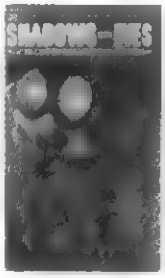
ENTER THE WORLD OF THE SUPERNATURAL teeming with very special denizens of its own, so rich in gory variety that the heart thuds loud, sweat breaks, the cringing mind searches shudderingly for the next ghastly manifestation in this tome of terrifying stories.

RINGSTONES



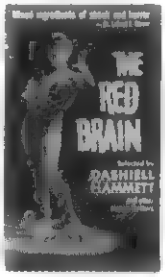
Buried deep in the reaches of vast antiquity lie the ancient customs, the vicious games, the laws of the privileged lords and his enslaved minions. Sarban's preoccupation is chiefly with the remote brooding past but jealously invades the present through the sanity of the heroine

SHADOWS WITH EYES



Horror Comes in Many Guises not all of them easily recognizable—at least not as easily as the conventional ghoul, or witch, or ghost. Fritz Leiber is a past master of terrifyingly unrecognizable phantoms — unrecognizable, that is, until too late

THE RED BRAIN



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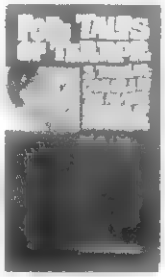

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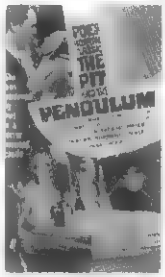

A castle that torture built, whose dungeon walls still sweated blood . . . A family terrorized by the awful secret they shared and the man who challenged a nightmare — and dared to face its horror, alone.

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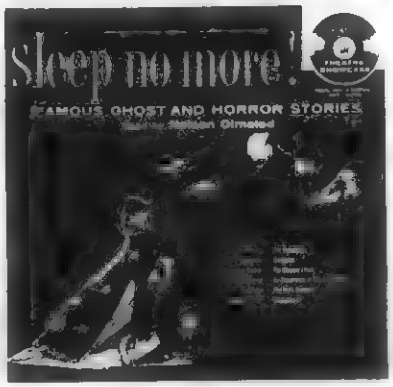

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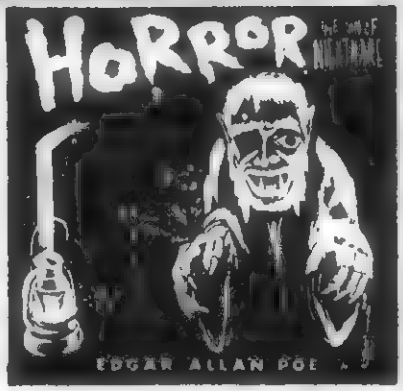

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FAMOUS IMPORTED BRITISH-INDIAN

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These are the real Helmets made in India by the Army suppliers of the British and Indian Forces. Designed to withstand the harsh burning sun of the Indian Plains. This remarkable helmet is made from pitch cork a full 1" thick, yet weighs only 10 ounces! Covered in traditional white fabric, helmet is lined with green cloth, has regimental leather strapping, vented peak . . . absolutely brand new and equal to a $25 helmet. Sizes 6 7/8 to 7 7/8, please specify.

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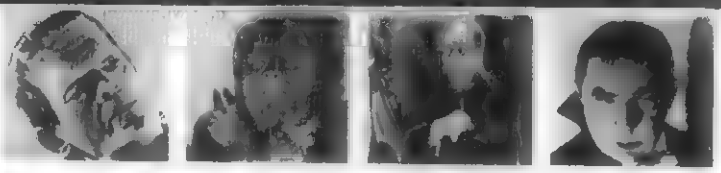

You can now obtain photos of MONSTERS from HORROR MOVIES, SCIENCE FICTION films, HORROR ACTORS, WESTERN and TARZAN MOVIES, POPULAR MOVIE and TV STARS and many other terrific subjects. Scenes from CLASSIC HORROR FILMS featuring such greats as LON CHANEY, BELA LUGOSI, BORIS KARLOFF, LON CHANEY, JR. and CHRISTOPHER LEE are our specialty. Available are photos from almost all movies made from 1914 to the present.

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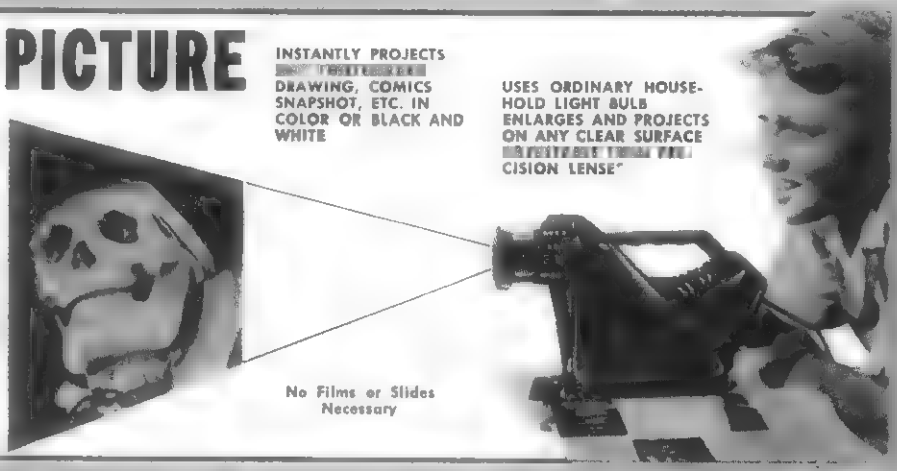
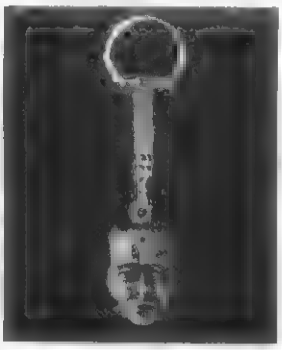


FRANKENSTEIN KEY CHAIN



Created and styled exclusively for FAMOUS MONSTERS, this terrific combination KEY CHAIN and FRANKENSTEIN HEAD will automatically become your favorite good-luck piece. The gleaming golden head is attached to a sturdy carry-all key chain with extra strong lock to protect all keys. Price includes packaging, shipping, postage and taxes; only $2.00. Order today!

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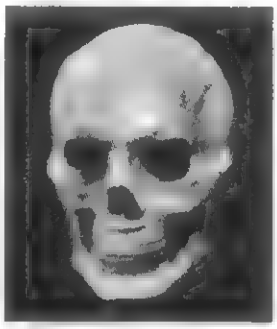

Realistic Plastic Replica of Real Skull Is Perfect For Desk, Den, Bookshelf—Or For Scaring Life Out of Friends & Relatives

SKULL is excellent decorative piece; place candle on top of head—let wax drip down onto face for eerie effect. Constructed in one piece of tough, unbreakable white plastic. Looks like the real thing. Only $1.25 plus 25c postage & handling.

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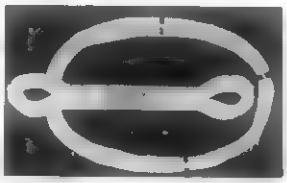

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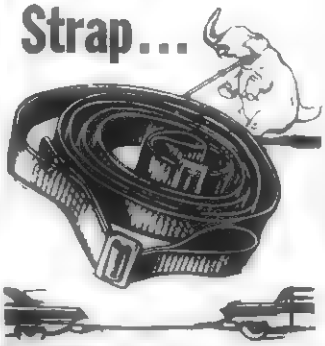

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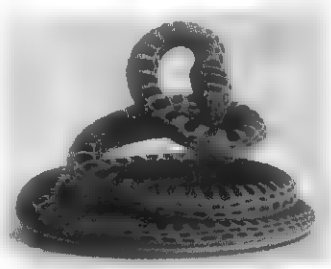

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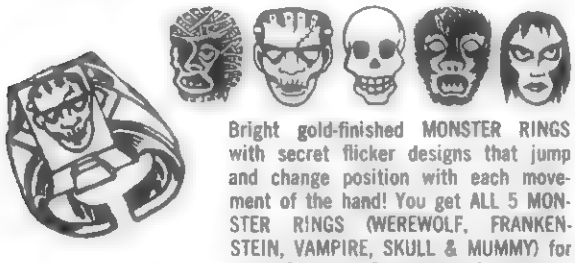

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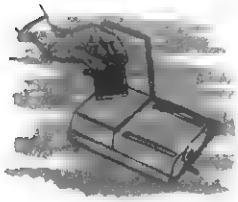
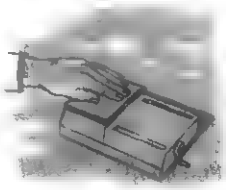


1. After pouring in special chemicals and plugging in cord, place negative on light box.



2. Put sheet of ROLLAPRINT paper on top of negative, press down on lid for 1 to 8 seconds.

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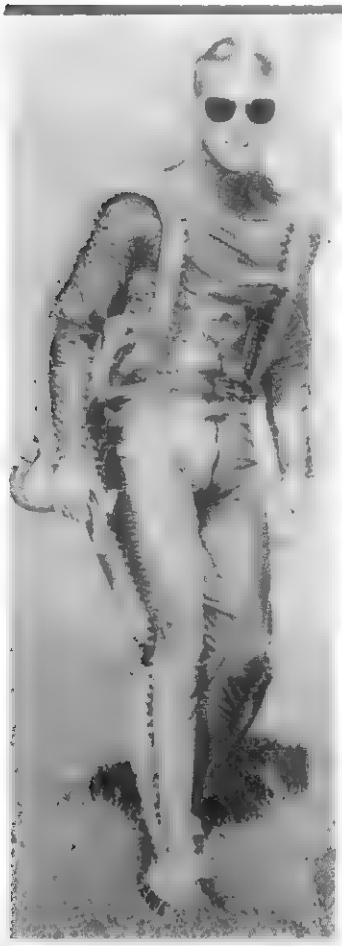

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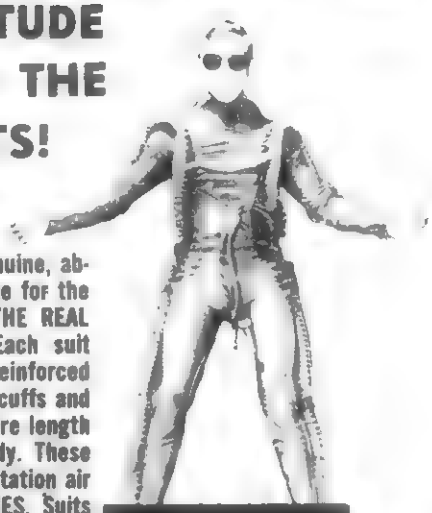

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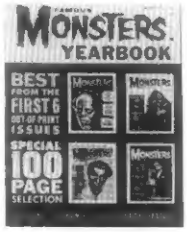

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